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A RESUME OF BRIDGEPORT'S (CONN.) MUSICAL SEASON—BY LURA E. ABELL

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*Weekly Review of the World's Music*

Fortieth Year. Price 15 Cents.

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.  
Entered as Second Class Matter January 8, 1883, at the Post  
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Foreign \$6.25 Annually

VOL LXXIX—NO. 6

NEW YORK, THURSDAY, AUGUST 7, 1919

WHOLE NO. 2054



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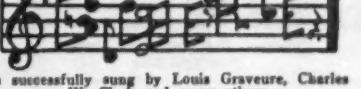
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(Space contributed by Musical Courier.)

## NEW YORK IS ENJOYING ITS MOST SUCCESSFUL SEASON OF SUMMER MUSIC

Columbia University Concerts, with Edwin Franko Goldman Conducting, End This Week—Stadium Concerts, Under Arnold Volpe, Finish Last of the Month—Large Audiences in Attendance

### Columbia Concerts

#### TWENTY-FOURTH CONCERT, JULY 25.

On Friday, July 25, a special request program attracted the usual large throng of music-lovers to the Columbia green. The program, an exceptionally interesting one, included the overture to Wagner's "Tannhäuser," excerpts from Gounod's "Faust," the Bach "Bourree," and Grieg's "Peer Gynt."

The soloist was Sonia Medvedieff, soprano, who was warmly received and whose numbers elicited loud applause. As usual the orchestra added extras.

#### TWENTY-FIFTH CONCERT, JULY 28.

On Monday evening, July 28, the twenty-fifth concert by the New York Military Band, Edwin Franko Goldman, conductor, took place on the green at Columbia University before one of the largest audiences of the season. The program was made up of request numbers, comprising "Marche Militaire," Schubert; overture, "Ruy Blas," Mendelssohn; "Kammeroi Ostrom," Rubinstein; quartet from "Rigoletto," Verdi; "Slavonic Dance," Dvorák; cornet solo, "The Volunteer," Rogers; waltz, "Tout Paris," Waldteufel, and Victor Herbert's "Pan-American." In addition, the band gave several encores, the most important of which was Westerhout's "Ronde D'Amour," and a stirring march by Edwin Franko Goldman.

Ernest B. Williams' cornet solo was greatly applauded, and he responded with "Oh, Promise Me," from "Robin Hood." His second encore number was Mana-Zucca's beautiful and very popular "If Flowers Could Speak."

#### TWENTY-SIXTH CONCERT, WEDNESDAY, JULY 30.

Helen Stover, soprano, was the soloist at the New York Military Band concert given on the Columbia green Wednesday evening, July 30, and her artistic singing added much to the enjoyment of the fine program offered. Mana-Zucca's "Star of Gold" and this same composer's more recent song, "Spring Came With You," were Miss Stover's numbers. She gave them in a decidedly effective manner, her clear, full-toned voice winning much favor. She was recalled many times, but the audience was not satisfied until the latter number was repeated. The composer of these charming songs attended the concert, and she also was heartily applauded.

The New York Military Band, with Edwin Franko Goldman conducting, delighted every one present, as usual. It is difficult to designate a best number, for in each one Conductor Goldman secures thoroughly artistic results. Listed on the program were "Pomp and Circumstance," Elgar; "Fra Diavolo" overture, D. F. E. Auber; "Ave Maria," Bach-Gounod; excerpts from "The Bohemian Girl," Balfe; "The Beautiful Blue Danube" waltz, Strauss, and "The Sunny South," a medley of Southern songs, Lampe, to which were added four encores. Community singing was a feature of the program.

#### TWENTY-SEVENTH CONCERT, AUGUST 1.

On Friday evening, August 1, Edwin Franko Goldman, conductor of the New York Military Band, rendered another program made up exclusively of "request" numbers, and as on previous occasions created much enthusiasm among the audience, which numbered about 25,000. This organization, which is now recognized by the musical profession as one of the foremost bands, played as opening number John Philip Sousa's stirring march, "The Thunderer." This was followed by overture "Oberon" (Weber), in which Mr. Goldman led his forces admirably, bringing out every minute detail of the score. The very fascinating and melodically beautiful intermezzo, "On the Green," by Edwin Franko Goldman, was enthusiastically applauded. The other numbers were fantasie "The Valkyrie" (Wag-

ner), prelude (Rachmaninoff), "Largo" (Handel), and excerpts from "Robin Hood" (De Koven). Particular mention must be made of Mr. Goldman's musicianly interpretation of the Wagner and Rachmaninoff compositions.

Augusto Ordóñez, the young Spanish baritone, was the soloist, creating an excellent impression with his fervent singing of the prologue from "I Pagliacci" (Leoncavallo). He received vociferous applause, and responded with three

(Continued on page 17.)

## COLUMBIA UNIVERSITY TO AWARD FIRST PULITZER SCHOLARSHIP

### Young Musicians Desirous of Competing for Same May Now Learn Conditions

Columbia University has announced that applications for the \$1,500 annual scholarship to be awarded the most talented and deserving student of music in America for European study, under the will of Joseph Pulitzer, will be received between now and February 1, 1920.

Forms will be provided by the university for those applying. Applications and compositions should be sent to the secretary of Columbia University, New York City. They should bear, not the name of the composer, but a pseudonym, and should be accompanied by a sealed envelope with the pseudonym on its face. These envelopes should contain the name, age, address and brief biography, telling where and with whom the sender studied.

The compositions will be judged by a jury consisting of members of the teaching staffs of Columbia University

## UNIQUE OPERATIC FIGURE LOST TO MUSICAL WORLD IN OSCAR HAMMERSTEIN

Imaginative and Indefatigable Impresario Passes Away

—Born in 1847, His Notable Achievements Have Won for Him the Admiration of the Whole Musical World—His Interesting Career—Mourned at Public Funeral

—It was a grievous moment for opera in America when Oscar Hammerstein, impresario, died at the Lenox Hill Hospital, New York, last Friday evening, after a long illness from diabetes and other ailments. He had suffered previous attacks in other years that confined him to bed, but always his indomitable energy had helped him to conquer the affliction. This time it was not to be. The most enterprising and picturesque operatic impresario this country ever has known is gone forever, and his passing leaves a cloud of sadness hanging over the hopes of the many music lovers and singers who had looked to him to start another opera company in New York next season and to give this city a list of artists and operas unlikely to be introduced here through the agency of the Metropolitan or Chicago organizations.

Hammerstein's career is as well known to our general public as that of any prominent personage of the past few decades, but as a matter of record, some authentic facts, figures and dates are given herewith:

#### BORN IN 1847.

He was born in Berlin, Germany, in 1847. As a youth he ran away from home after his father had whipped him severely for some slight transgression. He sold his violin, and engaged passage on a ship leaving Liverpool for New York. When he landed here he had \$2, and at once secured work as a cigarmaker for \$2 per week. He developed inventive talent and secured patents on machinery for the improvement of cigar making. With the money so acquired, he later started a tobacco trade journal that prospered. In 1868 he wrote some German playlets that were produced here, and this theatrical activity led him to become manager of the Stadt Theater, which afterwards was the Windsor. Next he was associated with Adolf Neudorff in the management of the Germania Theater, later known as Tony Pastor's.

#### HIS FIRST OPERA HOUSE.

In 1880 Hammerstein began to build theaters. The Harlem Opera House was his first venture; then followed in succession the Columbus, the Harlem Music Hall (now Hurtig & Seamon's), the Manhattan Opera House, Koster & Bial's, in 1892; the Olympic, which was taken from him by the New York Life Insurance Company in a mortgage for \$900,000; the Victoria, in 1899; the Republic, in 1900; the Manhattan Opera House, in 1906; the Philadelphia Opera House, in 1908; the London Opera House, in 1911, and the Lexington Opera House, in 1913.

The Victoria was a tremendously successful vaudeville venture, netting Hammerstein \$4,000 per week for fifty-two weeks in the year. It was with this money that he founded his Manhattan Opera Company, which gave New York new singers and an unfamiliar repertory, notably of French operas. From 1906 to 1910, this city renewed its acquaintance with or heard for the first time such operas as "Salomé," "Elektra," "Thais," "Carmen," "Les Contes d'Hoffmann," "Quo Vadis," "Le Jongleur de Notre Dame," and "Louise."

Mary Garden, Tetrazzini, Dalmares, Bonci, Calvé, Zanella, Melba, Sammarco, Renaud, Lina Cavalieri, John McCormack—are a few of the names memory links indelibly with the Manhattan Opera. After the financial strain of running his opera ventures here and in Philadelphia had become too great for him to bear, Hammerstein sold out his interests to the Metropolitan (which had felt the rivalry keenly), and signed a contract agreeing to stay out of the game of opera here for ten years. This was in April, 1910. He received \$2,000,000, it was said, but most of the money went to pay debts.

In 1911 he opened his London Opera House, but it failed after a single season and Hammerstein returned (Continued on page 23.)



ARNOLD VOLPE.

Who is this summer conducting the Stadium Symphony concerts at New York for the second season with the same undisputed success which was his last year. The programs are very eclectic, ranging from symphonies of the classicists through to the lighter overtures and operatic fantasie, and demonstrate thoroughly Mr. Volpe's unusual versatility as a leader. His success is testified to by the fact that the audiences in this second season have been regularly larger than last year.

and the Institute of Musical Art. Unsuccessful manuscripts will be returned. The regulations provide that the only compositions to be considered will be those showing mastery of harmony and counterpoint, and conceived in the more serious and extended musical forms—such as a sonata for one or more instruments, overture and symphonic poem. Songs and piano pieces should not be sent. Students of both sexes, resident in the United States, are eligible.

### Ohio Composers Take Notice

Mrs. Edgar Stillman Kelly, president of the Ohio State Music Teachers' Association, which will convene in 1920 at Western College, Oxford, on June 15, 16 and 17, announces the following prize competitions: The Ella May Smith chamber music prize of \$100, the Frank Seiberling mixed chorus prize (not exceeding eighteen minutes in performance), \$100, and the Arion Choir of Miami University (Aubrey Martin, conductor), prize for short choral work for women's voices, \$100. The judges are to be announced later.

Compositions must be handed in by May 1 to insure performance at the convention. For further particulars inquire of Ella May Smith, Columbus, Ohio, chairman program committee.

## WHY NOT SING FOR PLEASURE?

By E. Rose Batterham

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OLD war songs and old tales of war always featured the camp fire where the soldiers gathered in the evening and recounted the happenings of the day, or just sang. This war, with its ever eager watchers from the sky, could not allow the camp fire and those comrades gathered, but on the night the armistice was signed great camps along the front were bathed in the flickering light from hundreds of little fires. Each group of soldiers had its camp fire before the tent. It was the realization of their dream of army life. They sang, too, and their favorite song that night was "Tenting Tonight on the Old Camp Ground!" Although the soldiers were denied the pleasure of the camp fire in the evenings, they did have places where they could gather and sing to their hearts' content. The "Y" Huts and the Y. W. C. A. Hostess Houses abroad afforded them what the need for darkness in the front camps had denied. From the time he entered the training camp here and came under the régime of the song leaders to the time he actually reached the trenches the soldier sang. His heart rejoiced in it—he went into hardships with a lighter spirit. He learned that singing, especially group singing, was a form of real fun.

### A TOUCH OF VAUDEVILLE.

ONE regiment boasted of a genuine vaudeville performer who was not content just to sing the songs but always played up bits of impersonation. "If he can fight like he can love, o-oh what a soldier boy he'll be," accompanied by a swaying dance, brought forth cheers and clapping which said loudly enough, "encore, encore." Then, perhaps, he wailed out, "Sorry I Made You Cry," with great emphasis on "sorry." "K-a-t-y" held great dramatic possibilities. But although the boys enjoyed hearing their "real vaudeville performer" they were much happier when each one took his own full-throated part in the entertainment, shifting quite easily from "Old Black Joe" to "O, How I Hate to Get Up." Will they, of their own accord, give up his joyous entertainment when they return to their homes?

### RELIGIOUS MUSIC.

GROUP singing for pleasure only has always been associated vaguely with rural communities. In other places people usually have in mind voice culture for a profession, or church music when they come together to sing. The congregations in the cities leave the full responsibility of the hymns to the choir although they may lend their voices occasionally in a desultory fashion. But genuine, whole hearted choruses for old and young, the good voices and the poor, are peculiar to country sections.

### "SINGING BEES."

SINGING bees, those voice competitions in which one group of singers tries to outdo another, bring throngs together for miles in covered wagons or on mule back. At the end of the competition all join in singing time worn favorites. The old school house or church rang with the sound of voices, unrestrained, rather untrained, but absolutely joyous. The biggest feature of the camp meeting is the singing. The large tent placed in a good camping ground sheltered for hours each day the religious enthusiasts of the country side, and for hours way into the night such hymns as "Washed in the Blood," "Sweet Hour of Prayer," and "Rock of Ages" throb out the peculiar pleasure of song communion.

### COLLEGE "GET-TOGETHERS."

COLLEGE groups sing with the daring of youth and get much fun from it. All join in the Alma Mater and class songs with feeling and whole-heartedness at graduation. But the same group at its successive reunions becomes a bit more quaveringly embarrassed and afraid of its voices. Where is the joyousness they once felt in hearing their own voices mingling with the others? It has been lost in the years of silence—and yet they all seem to want to sing. But their recent conception of singing has been too strongly associated with professional work and they dare not trust their amateur attempts. They forego much pleasure, know it and wonder why.

### Y. W. C. A. "SINGS."

NOT unlike the rural singing groups in their enthusiasm or the lightheartedness of the campus throngs are the "sings" of the Young Women's Christian Association. Ever since girls and young women have met together in this organization, for work or play, they have always managed to have a "sing." Any song is enjoyed, old favorites or new, or some that have been composed for the occasion. "Hikes" and "bacon bats" are especial events when singing is far from the least important part of the fun. The Conferences of the Association star the song leaders which the minor gatherings have trained. Conference groups at their song service epitomize the joy and value of the doing-things-together instinct. A girl that has always felt her voice ought never to be lifted in song, finds herself lifting along with the others and gains encouragement for many "sings" to come.

### SOUTHERN FOLKSONGS.

THE folksongs of the South are rich with negro melodies. Colored people love to sing. The laborer keeps time with his pick or shovel to a strange, rhythmic, guttural song invented for the occasion. At night he is quite able to join in the full-throated refrain of the prayer-meeting hymns. It is not surprising that the first community chorus of Charleston, S. C., and one of the first in the South, was composed of colored people. It was one hundred members strong, men and women. The singers traveled in trucks in the "wee sma' hours" of Christmas morning, gladdening the whole city with their anthems. This chorus was an outgrowth of the work that the Young Women's Christian Association had been doing with the one hundred working girls at the three large factories. During lunch hour these colored girls were entertained with organized play which included the practicing of all manner of songs. Since the Charleston chorus, colored people in other cities have organized into singing groups

under the supervision of the Young Women's Christian Association.

### COMMUNITY CHORUSES.

THE Y. W. C. A.'s every day "sings," the conferences, the colored people's choruses and the "Y" Hut and Hostess House groups all have the spirit of community choruses. They are doing, and did in specialized groups, what the community chorus wishes to do at large, and what has been successfully tried out in New York City. These choruses in New York have been made possible through the combined efforts of the Y. W. C. A., and the Y. M. C. A., the red and blue triangles.

### CHILDREN INTERESTED.

A TINY trench piano carried on a truck is wheeled into a square or park in the early evening. Other paraphernalia is packed on the truck—a screen, stereopticon slides of pictures, and songs, and the triangle which is sounded to call the crowd together. The children come first and, while waiting for the others, a recreational leader starts games. She is not surprised when the boys descend to play with the girls. From all the buildings around they flock, older children leading the younger, some shyly entering the play group, others standing on the outskirts until they can no longer resist the play instinct. By the time the games are in full swing mothers and fathers are watching their children. Then the screen flashes a patriotic song, the players and onlookers close in around it, the piano tunes up, the leader starts and all join in with much gusto. Songs are interspersed with pictures and no monotony is allowed to creep into the entertainment.

### NEW YORK'S COMMUNITY CENTERS.

THESE community choruses are being conducted in eleven centers in New York City. During the summer months the entertainments will continue out of doors; in winter they will be moved to public halls. The song leaders plan to develop pageantry in connection with the singing and playing of games.

### OVERSEAS EXPERIENCE VALUABLE.

MANY of the song leaders have had overseas experience, and the zest which made the boys in camp enjoy their singing gatherings lends itself in full value to the street choruses. The children and young people are the most enthusiastic at first; the older people are beginning to run a close second. The spirit that inspired America to sing martial and patriotic airs during the months of war will find itself again in these community choruses. Present indications point to a development of a singing enthusiasm the country over.

## CINCINNATI CONSERVATORY SECURES DAN BEDDOE

Distinguished Artist and Teacher Will Continue Oratorio and Recital Work, but New York Churches Will Lose Him

Dan Beddoe, one of the foremost oratorio singers in America, has been engaged by the Cincinnati Conservatory of Music as a member of the faculty of its vocal department as a specialist in voice building. The tenor will leave New York, where he has maintained his professional headquarters for more than a decade, at the end of August

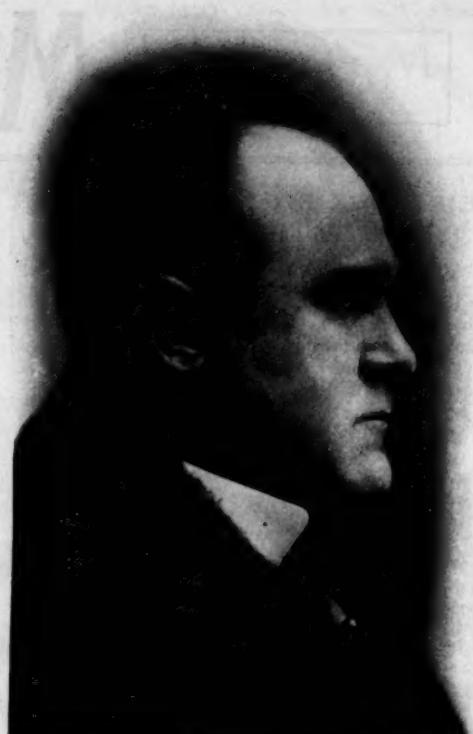


DAN BEDDOE,

Who now is a member of the faculty of the vocal department at the Cincinnati Conservatory of Music.

to take up his duties at the opening of the conservatory's fall term on November 8.

With Mr. Beddoe's departure the musical world of the metropolis will lose a distinguished singer and voice teacher. His going also will terminate his contracts with the Grace Protestant Episcopal Church, where he has been tenor soloist for nine years following two years in a simi-



CARLO MARZIALI,

An American, who began his musical studies in New England. Stimulated by the early success that had been his in the concert field, he decided to study further and achieve bigger things in the world of music. In order to accomplish this, he departed for Italy, where he was fortunately accepted as a pupil by Vannucini. Marziali's progress under this man was so rapid, owing partly to his well trained mind, that within six months he made his debut at the Verdi Theater, where he was the recipient of a veritable ovation. The tenor was complimented for the fine technical control that he had over his voice and for the beauty of its tonal quality. Marziali's versatility makes him equally as valuable on the concert stage as in opera.

lar position at St. Bartholomew's, and at the Temple Beth-El. It will also end his association with Columbia University, where he has done solo work in connection with the choral activities of that institution.

The call to the Cincinnati Conservatory is not only a recognition of Mr. Beddoe's eminence as a voice teacher and singer, but is an expression as well of the high esteem in which he is held in Cincinnati. Mr. Beddoe was chief tenor soloist at three of the Cincinnati festivals and sang repeatedly with the orchestra of that city under Van der Stucken, Stokowski and Kunwald. He has been a singer since his boyhood in Wales, where he was an alto chorister and a competitor in the Eisteddfods. His professional career, however, did not begin until he came to America, when he was little more than a youth. For years he pursued his vocal studies with John Underner in Cleveland and T. J. Davies in Pittsburgh. Meanwhile he was laying the foundation of his reputation as tenor soloist in St. Paul's Episcopal Church in the former city and in the English Lutheran and Shadyside Presbyterian churches in the latter.

While living in Pittsburgh he began to make appearances in oratorio and recital within a wide radius of the city. His success increased and his fame spread, until he determined to come to New York, complete his studies and enter upon a national career. He became a pupil of Dr. Howard Brown, and later studied and coached with Dr. Arthur Mees. Soon after he went to England, coaching in London with Arthur Fagge, of the London Choral Society, and Allan Gill, of the Alexander Palace, and making appearances in the principal cities of the United Kingdom with distinguished success.

### APPEARED IN FORTY-ONE STATES.

Mr. Beddoe has appeared in the principal cities of forty-one States. He has been chief tenor soloist at practically all of the famous musical festivals held in this country, and has been heard with every important American symphony orchestra. He has sung in the Ninth symphony under Mahler with the New York Philharmonic and under Fiedler with the Boston Symphony. Mr. Beddoe was one of the first tenors in America to sing the role of Parsifal, when Walter Damrosch presented the music drama in concert form on tour with the New York Symphony, before the American premiere.

In his chosen field of oratorio Mr. Beddoe has sung all the great tenor parts as soloist with the leading choral organizations of the country. He has been chosen to create in this country not a few of the tenor parts in the newer works in this form. He created the leading role in Strauss' "Tannhäuser" with the New York Oratorio Society; the role of Job in Converse's oratorio at the fiftieth anniversary of the inauguration of the Worcester festivals, and the tenor part of Elgar's "Spirit of England" when it was sung last year for the first time in America by the Columbia University chorus.

At the Cincinnati Conservatory Mr. Beddoe will assume the position left vacant by Dr. Fery Lulek, who is about to take up voice teaching and concert work in New York. Mr. Beddoe's association with the conservatory will not interfere with his continued appearance in oratorio and recital.

## MUSIC AND PUBLIC EDUCATION

## The Future of Public School Music

Great Progress Exemplified in Schools Throughout This Country—Symphony Orchestras and Choral Societies Willing to Co-operate—Appreciation of Musical Value a Great Factor

By GEORGE H. GARTLAN  
Director of Music in the Public Schools of New York City

[Commencing with this issue the Musical Courier inaugurates a new department devoted to the interests of public school music. It is in charge of George H. Gartlan, director of music in the public schools of the City of New York, than whom there is no one more expert in the special line of public school music. Mr. Gartlan was for years the assistant to the late Dr. Frank Rix, and his immediate promotion to the post upon the death of Dr. Rix was a well merited honor and a gratifying acknowledgment of his ability.

Supervisors are invited to correspond with this department for any information which they think will be helpful in their work. The articles will discuss the general problems of musical education, the specific details of method and management, and will represent a forum for the discussion of ideas.—Editor's Note.]

Music has at last firmly established itself in the curriculum of public education. It is no longer a question of whether music shall be a part of our public school course, but it is a question of the place it shall occupy and how it shall be conducted.

Strange as it may seem to be, school music was nourished in a cradle of New England democracy and superstition. In the early pioneer days music, outside of psalm singing, was looked upon as an instrument of the devil. The work done by Dr. Lowell Mason and his followers has borne fruit, and now at this time when Congress is discussing the ways and means for establishing a National Conservatory of Music, it is well for us to go back a generation to analyze our work, discover our faults, and offer constructive suggestions for our future welfare.

The first stages were, naturally, epochs of devotion to an ideal, surrounded by a natural prejudice and limited to the development of teaching children to read music. The material chosen for their use was generally lacking in musicianship. Today, the finest in music is offered, first, for musical appreciation through hearing, and second, for personal performance up to the limit of the child's ability. Compared with the early days of musical sight reading by means of syllables and numbers, how glorious it seems to have young children familiar with the works of the great masters to the point where they can name the composition and play or sing the leading motives.

For many years musicians throughout this country looked upon school music as a waste of time, and upon the supervisor of school music as a pretty poor representative of the profession. They were not in sympathy with the work because they failed to understand education in its broadest sense. They did not believe that music was a part of everyone's life, and they held to the ancient standard that only those who were specially gifted by God could ever hope to understand the real meaning of music. Mechanically they developed great virtuosi, whose sole mission in life was to interpret music that was practically unintelligible to millions of their auditors. The more advanced teachers of today are willing to abandon this archaic belief, and realize that the problem is not with the special student, but to train the vast majority of people intelligently to follow and appreciate what they are hearing. Too many supervisors confined themselves to teaching the reading of music and elements of notation, losing sight of the bigger motives in education. The result of this teaching was a mechanical performance in sight reading, and failed entirely to create an atmosphere of real music. This type is fast passing out, and in its place has come the real music teacher, who, having first equipped himself for his profession, has specialized in the great mission of teaching little children.

Progress in school music may be summed up as follows:

- (1) Children have been taught to appreciate music.
- (2) They have been taught to read music.
- (3) They have been taught to do music.

Under the first heading, courses in musical appreciation are now a part of nearly every high school in this country, and this branch of the art is gradually being extended down to the elementary grades. Under the second heading, emphasis has been laid upon the teaching of "sight reading," because anyone who pretends to be educated should at least be able to read his own language. Under the third heading, elementary school orchestras and high school orchestras, choral clubs, etc., have become a natural development in the

practical side of music. In order to encourage children to become players of instruments it has been necessary for State boards of education to give credits toward graduation for outside study in music. The difficulties in formulating a system have been many. If a child asks recognition for this outside study he must of necessity pass some examination which would establish his merit. This has to be done by the school authorities, and in reality places the private teacher on trial. The great question remains as to what standard should be maintained, and how this standard shall be judged. Teachers of school music are licensed by the State or municipality in which they teach, and there seems to be no good reason why private teachers should not be held to the same standard. This would obviate all difficulties in connection with granting credits to high school pupils for outside instruction in music.

No system is a good system which is bound by limitations, and the old barriers which barred school music from co-operation with outside musical activities have been broken down. In Boston, Cincinnati, New York, and other large cities choruses of school children co-operate with large choral societies in the production of oratorios, cantatas and operas which required unchanged voices. Great choral leaders have ceased to depend on trained boy choirs for this co-operation, which clearly indicates their appreciation of the fine work which is being done. In New York City the Philharmonic Society has already co-operated with the schools to the extent of giving concerts for the benefit of high school children. During the coming season the New York Symphony Orchestra will do the same thing. Leading artists of the vocal and instrumental world have given recitals in high school auditoriums, and the effect on the musical training of the children has been immeasurable. If they can not fully understand all that is being done for them, they, in general, form a criterion of correct judgment as to what constitutes the best in vocal and instrumental music, and this alone is ideal in education.

The schoolhouse has become a community center. At nearly every local function school children sing and high school orchestras play. When the boards of education recognize the fact that it is a good investment for them to develop players of wind instruments it will not be long until the great orchestras of this country are really American in character.

America can afford to be proud of the progress which has been made in the education of her children. Great teachers have sought refuge in this country because of the handsome financial remuneration which they knew would be theirs. But the real reason seems to have been that they found a fertile field. America leads the world in commercialism. She will soon lead it in culture. And no little part of this supremacy will be due to the development of music, which had its beginning in the training of our children.

**TWENTY YEARS IN THE MUSICAL BUSINESS**

Experiences of a Manager from 1899 to 1919

By Henry C. Lahee

It was on August 15, 1899, that I opened my office under the name of the Boston Musical Bureau, but the fact that I found myself expected to find all kinds of musical positions for all kinds of musical people soon led me to change the name to Musical and Educational Bureau, and thus indicate my limitations. As I proceeded, I held more and more strictly to my specialty of placing teachers of music in educational institutions, and as a local business to place organists and singers in churches. It has always been my endeavor, like the Mikado, to "make the punishment fit the crime."

Some institutions give good, thorough courses in music, others teach it as a fashionable accomplishment. I have had better success with schools of the former kind than the latter, but have never thrown a batch of teachers promiscuously at any school. I do not believe in that manner of conducting a business. Perhaps the greatest source of pleasure and pride, as I look back over the past twenty years, is to note the number of now prominent musicians to whom I have been able to give a helping hand in their early days. Some have gone in for public work, and some who have succeeded as teachers now bring their pupils to me. I have been interested in clipping from newspapers any articles concerning my people, and I have a unique collection of reports of artistic successes, some noteworthy marriages, some divorces, and, alas, one very tragic murder. Lately also I have added to the record some splendid sacrifices, and two or three heroic deaths which occurred during the recent war. Among the amusing things are the letters, which I occasionally receive from all parts of the country, asking for advice. A young lady from a microscopic town in a remote State wrote: "I have

took lessons on the pianist for three years off the best teacher in our town and I would like to teach in a college."

A young man wrote for information about "vocal teachers of the voice," as he wanted his voice "trained to that highest pitch of perfection in the male voice, which is, as you may know, tenor."

Another aspiring youth, who plays the cornet in a band without ever having taken a lesson, wanted to come to Boston and enter professional life. One equally aspiring sent from a distant Western State some "poems" which he would like set to music and published, and was willing to divide the profits. Pitiful stuff, without grammar, rhyme and rhythm; it was hardly English, except for the fact that it was no other language.

Then I have, again like the Mikado, a list of nuisances who should be put out of the way, for they never would be missed. Take for example the man who thinks his wife is a great singer, and who, though objecting to your terms, wants to take your time to hear her sing. And then there is the man with the phenomenal child, it is almost impossible to convince him that you know nothing about exploiting musical prodigies. He exclaims, "Why, isn't this a musical bureau?"

Along comes the man who wants a "job" and can do anything. He begins every sentence with "Say" and ends every one with "See?"—and you cannot make him understand that educational institutions would not be interested in him. He is willing to teach or anything else, and that is sufficient.

In conclusion, I believe that whatever measure of success I have achieved can be laid to the fact that I have not mixed matters too much. I have stuck to one line of business and done it as well as possible, never attempting to overdo anything, and while plugging along with the daily grind I have been able to extract all the fun possible from things that are a little out of the ordinary. So I am starting on my twenty-first year of business with many valuable experiences which should help to make the next twenty years more agreeable and profitable in every sense.

**HAVE YOU HEARD THAT—**

A chorus of 1,000 school children from the New York City public schools will assist the Oratorio Society in a performance of Edgar Stillman Kelley's "Pilgrim's Progress."

Arthur B. Targett, formerly supervisor of music in Cohoes, N. Y., is now School music editor for Oliver Ditson, Boston headquarters.

**Henry Ward Pearson Changes Posts**

Henry Ward Pearson, who for the past three years has been the director of the Conservatory of Music of Hood College, Frederick, Md., recently resigned from that post and has since been elected dean of the College of Music of the Illinois Woman's College, Jacksonville, Ill. Besides teaching advanced piano, organ and theory, Mr. Pearson will also conduct the school orchestra and the Madrigal Club. He has had much experience with glee and community choruses, for in Frederick he directed the Liberty Chorus and the Hood College Glee Club. Mr. Pearson also managed the Artist Series of concerts, in addition to giving frequent organ recitals each season. He has now been elected organist and choirmaster of the Grace Methodist Episcopal Church of Jacksonville, where he will maintain a vested choir and a quartet, having been aided in this through an increase of appropriation.

**Davies Closes Successful Season in Dallas**

Reuben Davies, the well known American pianist, who recently left New York to become director of the Tronitz School of Artistic Piano Playing in Dallas, Tex., has just closed a most successful summer session at that institution. During his six weeks' stay in Dallas he made many new friends, and his brilliant playing won for him many tributes of praise from the press and public, as it had previously done in New York City and other Eastern and Western cities where he has appeared in concert.

Mr. Davies is at present enjoying a rest and visit with relatives in Atchison, Kans., and will return to Dallas in September for the fall and winter terms at the Tronitz School. During his few weeks of "rest" he will be preparing concert programs for his fall engagements. He is anticipating a busy season of playing and teaching.

**Carylna Pupil in Atlantic City**

Hedda Bergere, dramatic soprano, an artist-pupil of Mme. Carylna, was the soloist at the Sunday evening concert, July 27, at the Hotel Ambassador, Atlantic City, N. J.

## Bridgeport (Conn.) Completes a Record Breaking Season

Résumé of the Past Year's Musical Happenings Reveals the Fact That the Famous "Made in Bridgeport" Label Now Not Only Applies to Manufactured Products But to Art as Well—Music, at Last, Takes a Front Place in the Daily Life of the Citizens—Some of Next Season's Plans

By Lura E. Abell

Bridgeport, Conn., July 31, 1919.—"Made in Bridgeport," the familiar label found on various wares in all parts of the world, has stamped upon the mind of the outside public a picture of smokestacks and factory workers. Beyond the fact that Bridgeport manufactures "everything," as Mary Heaton Vorse put it, "from corsets to small arms, from sewing-machines to submarines," the mention of the city to those personally unacquainted with it, probably arouses few mental reactions. But during the past few years Bridgeport has been waking up to the realization that machine made things are not all she wants to create and be represented by.

To serious musicians the city offered almost nothing a dozen years or so ago. The general public, frankly, was not interested. With the exception of Paderewski, a concert artist rash enough to attempt an appearance here was quite likely to find that most Bridgeporters had never heard of him and those who were grateful for the opportunity made a pitifully small audience. That was the state of affairs when I went to Berlin, Germany, in 1908, to assist my brother in representing the *Musical Courier* there. When the war sent me back to America in 1914, I was amazed to find how much the city had progressed musically. And it is still progressing.

### CONCERT HALL NEEDED.

Today, there is a genuine demand on the part of the public as well as of musicians for an adequate concert hall here, worthy of the great artists who visit the city each season, and of the large and enthusiastic audiences who sincerely appreciate the privilege of hearing them; worthy, too, of the musical organizations of which Bridgeport has become justly proud. Because of the demands made by the war on every one's time, the past musical season was more modestly planned than usual. But the city has nevertheless been forging ahead in the scope and number of its musical interests. Even the big factories and department stores have their own choruses, organized within the past six months under the supervision of the Bridgeport Community Service Commission. Community singing has taken such a hold on Bridgeport that hardly a public meeting is held, from those of the Boy Scouts to those of the Bridgeport Manufacturers' Association, without its preliminary of song, in which every one joins. While war songs and popular airs are the medium used for stimulating this mass feeling for music, it is a step upward. It helps to lessen the attitude of self-conscious aloofness on the part of many of the musically untrained toward music as an art.

### JOHN ADAM HUGO AN HONORED CITIZEN.

The widespread attention drawn to John Adam Hugo by the production of his opera, "The Temple Dancer," at the Metropolitan Opera House, has been stimulating to Bridgeport's own musical life. The honor conferred upon a fellow citizen by the management of the Metropolitan Opera Company, in selecting his opera from the many submitted by American composers, brought reflected glory to the city. A large number of local music lovers and admirers of the composer-pianist-teacher attended the première in New York on March 12, or availed themselves of the opportunity offered by the four subsequent performances of the opera there. To give local expression to Bridgeport's pride in Mr. Hugo's achievement, the Wednesday Afternoon Musical Club arranged a program in the High School Auditorium on May 7, devoted chiefly to an exposition of the opera, the only other feature being the appearance of Myrna Sharlow, soprano, the one outside artist brought to the city by the club during the past season. Jutta Bell-Ranski, the librettist of "The Temple Dancer," gave the story of the opera on this occasion, while Mr. Hugo gave illustrations at the piano. Excerpts from the soprano and tenor roles were sung by Mrs. Howard Whitaker, an active member of the musical club, and Lorenzo P. Oviatt, organist and choir leader of Christ Church. The afternoon was greatly enjoyed by those who were unable to hear the opera at the Metropolitan.

### THE STEINERT MEMORIAL SERIES.

The Steinert Memorial series of concerts, arranged by Rudolph Steinert of New Haven, opened brilliantly at the Casino on November 9, when the Philharmonic Society of New York was heard under the baton of Josef Stransky, with Max Rosen as soloist. The youthful violinist made a vivid impression on this, his first appearance here, his rendition of the Saint-Saëns concerto being received with spontaneous appreciation. No less interest was accorded the masterly interpretations of Tschaikowsky's fifth sym-

phony, Chadwick's overture "Melpomene," and Dukas' "Sorcerer's Apprentice," by Stransky and the Philharmonic.

The January concert of this series brought Frances Alda in a recital, accompanied by Erin Ballard, who also proved her ability as a soloist in numbers by MacDowell and Moszkowski. Mme. Alda's beautifully sweet and flexible soprano voice had last been heard in Bridgeport in 1914 when she appeared as soloist with the Philadelphia Orchestra under Stokowski. Her return was warmly welcomed in an unconventional program of old and modern Italian, French, English, Finnish, Scandinavian and American songs, with arias from "Manon" and "Butterfly."

Mme. Galli-Curci and Rudolph Ganz were heard in a joint concert at the Casino a season ago and last season brought them both to the same hall again in the Steinert series, this time in separate programs. Mme. Galli-Curci repeated her former triumph, with Manuel Berenguer, in flawless acrobatic feats on the flute, as taskmaster for her matchless coloratura voice in Benedict's "La Capinera" and in the mad scene from "Lucia." Homer Samuels' piano accompaniments gave sympathetic background to her uniquely facile interpretations of Gounod and Bellini arias and songs by Hook, Arne, Murdoch, Stutzman, Liszt, Samuels and Buzzi-Peccia, while Mr. Berenguer and Mr. Samuels were heard with appreciation in the Mozart-Hahn variations.

Carolina Lazzari shared the honors with Rudolph Ganz in the final concert of the series on April 11, with Robert

opportunity to renew their study of this beautiful work. The Bridgeport Oratorio Society will easily bear comparison with many an older and much better known organization. In the limited number of rehearsals Dr. Mees is able to hold each season he has worked indefatigably, with the result that the chorus responds to his conception with surprising grasp and facility of execution. Even such demands as are made in Berlioz's "Damnation of Faust" and Elgar's "Dream of Gerontius" have not been too great to be met by the society in past seasons under Dr. Mees' inspiring leadership. Theirs is choral singing of which any city might be proud and this year brought fresh laurels to their credit. To Mary L. Peck is due a share of this credit for her zeal and energy in assisting Dr. Mees at the piano in the preparation of the chorus. An added reason for local pride was the fact that two Bridgeport soloists were engaged among the four to appear in the Parker oratorio. These were Vera Cameron Curtis, soprano, for the past several years a member of the Metropolitan Opera cast, and Susan Hawley Davis, contralto, the vocal teacher who has done so much pioneer work for music in Bridgeport. Unfortunately Mrs. Davis was taken ill just before the concert and Mary Kent was called to Bridgeport to take her place. Miss Kent and Dan Beddoe, tenor, and Miles Bracewell, bass, gave artistic and finished interpretations of their roles, as did also Miss Curtis. Her beauty of tone quality always gives fresh delight each time she returns to be heard in her home city. As the oratorio was short she gave most satisfying account of herself in special numbers, Massenet's "Il est doux," from "Herodiade," and James Rogers' dramatic "When Pershing's Men March Into Picardy." Forty musicians from the New York Symphony Orchestra opened the concert with Schubert's "Unfinished" symphony and gave the orchestral background for chorus and soloists with a success that helped to make the evening a memorable one in Bridgeport's musical life.

### LOCAL TALENT GIVES CLUB'S PROGRAMS.

Last season the Wednesday Afternoon Musical Club departed from its usual rule of alternating artist programs with concerts given by club members. Because of the war it was decided to curtail

instead of bi-monthly meetings, gathering informally at the members' homes. A most interesting and instructive season's work was planned, however, the programs given by club members being devoted to a study of national schools of composition. The opening reception of the club in October was held at the home of the president, Mrs. De Ver H. Warner, who resides in the famous old Aaron Burr homestead in Fairfield. Jessie Hawley and Edna Northrup assisted Mrs. Warner in receiving, and a feature of the afternoon was the singing of another local musical organization, the Liberty Chorus, to which I shall refer later.

Susan Hawley Davis was hostess for the November meeting, when Jessie Wilcox was in charge of a program devoted to American composers. The next meeting of the club was in January, at the home of Mrs. Louis Kutscher, when her sister, Norma Weber, officiated in an afternoon of Czecho-Slovak composers. The old French school was the subject chosen for the following month, the club meeting at the home of Mrs. Lewis Hall, with Jennie Logan in charge of the program. Belgian and modern French compositions

were heard in the March musical, with Ethel Poland Hubbell as leader and Mrs. Lucien T. Warner as hostess. Mrs. Henry L. Bishop was to have received the club at its last regular meeting in April, but owing to her illness, Mrs. De Ver H. Warner again acted as hostess, with Ethel Pigg as leader in a program of Italian composers.

Next season the club will resume its former policy of giving public concerts, when the Letz String Quartet, Anna Fitziu, Emma Roberts, Elias Breeskin, and Arthur Rubinstein will be heard, in addition to the members' own programs.

### SUNDELIUS SINGS AT BIG CONCERT.

Marie Sundelius was enthusiastically welcomed here again last November, in a concert arranged at the Casino to stimulate interest in the United War Work drive. Mme. Sundelius' beautiful voice and charming personality always assure a large and enthusiastic audience. The rest of the musical program was by local talent including Louis Ginand, tenor; Joe Wieler, bass; the Liberty Chorus; a three piece orchestra, led by Henry E. Hutzel, violinist; and the combined choirs of St. John's Episcopal, the United Congregational and St. Augustine's Roman Catholic churches and the Park Avenue Temple. Susan Hawley Davis arranged the program and Dr. William Horace Day and the Rev. Father Matthew J. Judge presided, a feature of the evening being a talk on Russia by Prof. Arthur Rees of the University of Pennsylvania.

### "ROSE MAIDEN" GIVEN BY PEOPLE'S CHORUS.

A performance entirely by local talent of the cantata, "The Rose Maiden," by Frederick Cowan, was given by the People's Chorus in the High School Auditorium on May 20, under the leadership of Herbert A. Strout, head of the Fairfield School of Music. This was received with much favorable comment, the chorus of about sixty voices and the string orchestra of sixteen pieces doing excellent



COMMUNITY SINGING AT SEASIDE PARK ON FLAG DAY.

Alvin C. Breul leading 100 voices from the West End Educational Alliance. In the front row on the conductor's right is the committee in charge of exercises: George M. Eames, manager of the Singer Manufacturing Company; Councilman Edward T. Hamilton, Rev. A. L. Campbell. Extreme right, George B. Chandler, compensation commissioner of Hartford, Conn., principal speaker of the afternoon.

Gaylor as her accompanist. The voluptuous beauty and power of Miss Lazzari's voice startled her listeners while at the same time giving promise of greater triumphs in years to come. Gertrude Ross' "Dawn in the Desert" revealed her dramatic gifts and reserve power to great effect, while her versatility was shown to advantage in a Meyerbeer aria and in old Italian and in modern songs in English, including two by Ganz and one by La Forge. Mr. Ganz was somewhat handicapped by being fitted out with a program he had not expected, through error in the printing. But his brilliant virtuosity was equal to the occasion and he played Chopin, Weber, Liszt, Grainger and some of his own stimulating piano pieces quite as readily as if he had not, up to the moment of reaching the hall, believed that he was to play Bach and Mozart. The thoroughly appreciative audience had no inkling until after the concert was over of the feat that Mr. Ganz so successfully accomplished in accepting the program as printed. With characteristic humor the dauntless Swiss explained to me, when I asked him at the end of the program why he had led me to believe we were to hear Bach and Mozart. "It saved the day," he put it, philosophically, "their getting my name on the program. Suppose it had called for Harold Bauer or some other pianist!"

### BRIDGEPORT ORATORIO SOCIETY ENDS SEASON.

The Bridgeport Oratorio Society, under the leadership of Dr. Arthur Mees, brought its seventh season to a close on March 18, with an eminently successful performance of Professor Horatio Parker's oratorio, "Hora Novissima." This work was first heard in Bridgeport some twenty years ago, given by the old oratorio society which made valiant attempts to arouse a musical consciousness in the city at that time. That society was long since disbanded, but a number of those who sang in it, under Frank Damroch, are in the present organization and enjoyed the

work as directed by their leader. The soloists were Catherine Russell, soprano; Julia Dungan, contralto; John Loxsom, tenor, and Joseph Wieler, bass, who were heard to advantage and shared in the spontaneous approval of the audience.

MME. CASELLOTTI AND JOHN PATUZZI IN RECITAL.

Mme. Caselotti, coloratura soprano, wife of Maestro G. H. Caselotti, the voice specialist and opera coach of New York, who devotes Saturdays to his studio in Bridgeport, was heard in a joint recital with John Patuzzi, cellist, in the ballroom of the Stratfield on March 21. Mme. Caselotti was accompanied by her husband, while Mr. Patuzzi was assisted at the piano by E. Rhey Garrison. The writer was unable to hear the program but was informed that Mme. Caselotti gave interesting accounts of her numbers by Bach, Richard Strauss, David, Auber, Fouldraine, Sgambati and Mozart, while Mr. Patuzzi pleased his listeners with his playing of a sonata by Handel and cello solos by Campagnoli, Popper, Saint-Saëns, Kornold and Johnson. Mr. Patuzzi also appeared during the season in Stamford in a program with John Barnes Wells, the tenor of New York, and E. Rhey Garrison. Mr. Patuzzi and Mr. Garrison together with Carl Larson, violin, make up the Beethoven Trio, which is locally heard on many occasions each season.

ETHEL POLAND HUBBELL WINS STATE CONTEST.

Ethel Poland Hubbell and Bruce Tibal Simonds gave a most enjoyable program exclusively for the pupils of the High School in the school auditorium on May 22. These are two local young artists who have earned the right to outside recognition. Mrs. Hubbell, this year, added to the list of her vocal successes as a soprano soloist by winning first place among the vocal contestants of the state for the biennial competition recently held at Peterboro, N. H., by the National Federation of Music Clubs. Bridgeport regrets having recently lost Mrs. Hubbell's unusually fresh, sweet, well rounded voice from its immediate musical circle. But the city's loss will prove a gain to Middletown, Conn., her new home.

BRUCE TIBAL SIMONDS TO STUDY IN FRANCE.

Bruce Tibal Simonds' pianistic talents have taken him far since the writer first heard him as a child of ten, when he played a little piece of his own composition, which he called "The Brook," showing even then poetic feeling and a degree of facility in expressing his thought. Two years ago the young pianist graduated from Yale and the Yale School of Music with honors, being awarded a scholarship for his musical attainments. Mr. Simonds is about to leave for France to study composition with Paul Vincent d'Indy. During the past season he was studying with Harold Bauer in New York, and since graduation from Yale has been an instructor in the piano department of the David Mannes School of Music. Mr. Simonds was soloist at the second concert of the New Haven Symphony Orchestra, under Prof. Horatio Parker's direction in Woolsey Hall in January, when he gave a remarkably fine performance of the Saint-Saëns' concerto, No. 2, in G minor. During the season he was also heard with success in five Sunday afternoon organ recitals in the same hall.

DE FEO GRAND OPERA COMPANY PLEASES.

A week of grand opera at the Lyric Theater was a welcome innovation, commencing June 10. The De Feo Grand Opera Company was announced by its organizer, George De Feo, as recruited from the personnel of the Metropolitan, the Boston and the Chicago Opera companies. Creditable, if not finished, performances of "Traviata," "Cavalleria Rusticana," "Pagliacci," "Lucia di Lammermoor," "Aida" and "Carmen" were given. In "Aida," Henrietta Wakefield, the brilliant contralto of the Metropolitan Opera Company, gave a thoroughly artistic interpretation of the role of Amneris, both vocally and historically. Mlle. B. Bernardi was at times pleasing as Aida, but left a good deal to be desired in point of evenness of tone production. Giuseppe Tenerillo as Radames displayed a sympathetic tenor voice and A. Valentini was convincing as Ramfis. The stage settings were modest and insufficient floor space made it necessary to depend largely upon the imagination of the listener to supply the lack of realism, especially in the tomb scene. The audiences were not over critical, however, and appreciated the chance of hearing opera without having to go out of town for it. Lebegot Rossi proved an able conductor. E. Volpi was assistant director and A. Puglia, stage director.

MUSICAL EXTRAVAGANZA PRODUCED.

A musical extravaganza, "Katcha-Koo," with an entirely local cast including about 350 Bridgeporters, was given under the auspices of the Bridgeport Art League, on May 13 and 14, at the Park Theater, for the benefit of the Anne Hathaway Cottage fund. The John B. Rogers Producing Company, of Fostoria, Ohio, had charge of the production, with Harry Munsey, of Boston, as music conductor. The piece was effectively worked up in only a month's time and was so well received the first evening that it was decided to repeat it the next day. Leading soloists in the cast were Marcia Phillips, Mrs. Richard Howell, Mrs. Hazel A. Thompson, sopranos; T. W. Crossley, tenor, and Kemp Bachelor, baritone, who had the title role. Dorothy Smith, Mary Downer, Helen Hannibal, Mary Britten, Mrs. Harry Sterling, Mrs. Lillian Cox Murray, Del Blackman and John Colgan also appeared prominently. A large female chorus supported the principals.

LIBERTY CHORUS SINGS OVER EIGHTY TIMES.

The Liberty Chorus, a two-part chorus of 150 women's voices, organized for patriotic service about a year and a half ago by Mrs. Frederick B. Grannis, soprano and vocal teacher, has had a remarkably busy season. It has

been heard over eighty times at patriotic meetings, in patriotic parades, in the Americanization work carried on so extensively here and in entertainment programs given by the Wednesday Afternoon Musical Club, the D. A. R., Sons of Veterans, G. A. R., Red Men, Elks, Moose, the Garden Club of Fairfield and many other organizations. The intention of the chorus was to disband at the close of the war, but there has been no abatement in the demands for it, so it has been decided to continue under the name of the Liberty Glee Club.

COMMUNITY SINGING IN FACTORIES POPULAR.

Alvin C. Breul, organizer and leader of community singing, has in the past six months, led 150,000 people in song. He is now busy on the playgrounds and in street block parties in foreign sections, with his corps of volunteer workers, in co-operation with the activities of the Board of Recreation. Twice a week the leading department stores Read's, Howland's and Smith-Murray's, precede opening time in the mornings with a half hour of singing. So spontaneous is the interest of the employees that at Howland's a donation offer of a piano for accompaniments was declined, the singers preferring to club together and pay for it themselves. Among the factories whose employees have discovered the benefits of singing are the Bullard Machine Tool Company, the Lake Torpedo Boat Company, the Holmes and Edwards Silver Company, the Union Metallic Cartridge Company, the Automatic Machine Company and the Bridgeport Brass Company. Leader Breul stands upon a ladder or any raised pedestal at hand and some of his chorus may have a bottle of milk in one hand and a pie in the other, but they enjoy the singing thoroughly and are proud of their orchestras, which spring up quickly after the singing has been properly organized. A novel feature of Mr. Breul's work was the School Garden Song, written by Frank Braithwaite, of the Wadham Shoe Company, and sung by 30,000 school children of the city on Arbor Day. The song was set to the tune of "Yankee Doodle."

HUGE PAGEANT TO BE GIVEN IN SEPTEMBER.

A pageant, "The Feast of Freedom," with text by Dr. Louis Smirnow of this city, is being planned for production in September in Beardsley Park. A chorus of from 1,200 to 1,500 voices will assist and the musical features are in charge of a committee, comprising Sanford Stoddard, Judge John H. Pullman, Susan Hawley Davis, Mrs. Frederick B. Grannis and Anne Hartigan. Members of all the community choruses which have been directed by Alvin C. Breul will be asked to assist in the chorus. Mr. Breul is organizing a volunteer community orchestra of large proportions for this event, which will feature 5,000 children. This monster pageant is in charge of the Bridgeport Community Service Commission, who will have the assistance of the Recreation Bureau.

MANY PUPILS' RECITALS HEARD.

Pupils' recitals came with great frequency during June, there being more than fifty teachers of music in Bridgeport. John Adam Hugo brought out his senior and junior piano pupils in two evenings at the High School auditorium, with Mrs. Howard Whitaker, soprano, assisting. Susan Hawley Davis presented twenty-three vocal pupils in a program given in the ballroom of the Stratfield Hotel. Mrs. Davis was assisted by Mr. and Mrs. Alois Hayrilla of New Haven, Margaret Hauschild of New

Brunswick, N. J., and Rose Young Toomey, vocalists, and Edna B. Northrop at the piano. Mary Louise Peck, in an afternoon in the sun parlor at the Stratfield, introduced forty-four junior and senior piano pupils, the assisting artist being Mrs. Coggeshall, violinist. On the same afternoon Mrs. Arthur W. Randall brought out thirty-three piano pupils in the Y. W. C. A. assembly hall. E. Rhey Garrison and John Patuzzi joined forces in presenting their piano and cello pupils in a program of thirty-two numbers given at the Masonic Temple. Mrs. John Patuzzi, soprano, assisted. Edna B. Northrop presented fifteen piano pupils at her home, assisted by Esther Berg, soprano, and the Philharmonic Trio, which includes Dorothy Wall, violin; Ruth Williams, cello, and Miss Northrup, piano. Mrs. Frederick B. Grannis' vocal pupils were heard in a joint recital with the dramatic pupils of Grace D. Clarke at the Y. W. C. A. east side branch.

August Berger presented ten advanced violin pupils at the Masonic Temple, assisted by the Mendelssohn Quintet, comprising August Berger, first violin; Philip Weidenhammer, second violin; Charles Axman, viola; Roy Tuttle, cello; William Weidenhammer, piano, and Fred Weiland, bass. Mr. and Mrs. Herbert Strout, directors and instructors of the Fairfield County Music School, presented twenty-one piano and vocal pupils in a recital at the People's Church. Leslie E. Vaughan gave a program in the High School Auditorium, with an orchestra of twenty-eight pupils and four violin soloists, assisted by Mrs. Vaughan at the piano. Henry E. Hutzel introduced eight of his advance violin pupils at the United Church, with the assistance of Esther Berg, soprano, Mrs. Howard Speer, at the piano, and a pupils' orchestra of eighteen pieces. Mr. Hutzel's junior pupils were heard in the regular monthly studio recitals. Eleven vocal pupils of Robert Wheeler, Jr., participated in a recital in the hall of the Gutchess Business College, assisted by Charles S. Ferrett, piano, and Gussie Meyers (a pupil of August (Continued on page 33.)

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## MUSICAL CHICAGO INVADED BY A UNIQUE MANAGER

W. H. C. Burnett Tells of Central Concert Company's  
Plans in the Illinois Wonder City—Expects to  
Build Up a Clientele of 7,000 Patrons

Chicago, Ill., July 20, 1919.—W. H. C. Burnett, of the Central Concert Company of Detroit, was in Chicago last week, and a representative of the MUSICAL COURIER took occasion to interview the manager, who, by his confident and independent attitude in the musical field, has caused great uneasiness in some quarters. The reporter bluntly approached the Detroit manager with the remark: "So you are trying to put other managers out of business, aren't you?"

"Not at all. We are not trying to put anyone out of business. Why should we? We believe in the motto, 'Live and let live.' We do not believe it necessary to put anyone out of business in order to make a living, especially in our great United States."

"Nevertheless, you are going to invade other cities beside Detroit with your company?"

"Yes; any objection?"

"Not from these quarters, but surely from others."

"Well, my dear sir, we have no time to bother with others. What they think or what they don't think of us is absolutely immaterial to the Central Concert Company. We want in many instances to help the local manager. We may even form a sort of association with local managers for our enterprise in small towns. In larger cities we will probably open our own office, as we have just done in Chicago. Here we are located at room 931 of the Marshall Field & Co. building (Frank B. Walker, secretary-treasurer of the company, in charge), and will present well known artists this season in a series of eight concerts at Medinah Temple."

"You and your firm certainly are unique, and it is an innovation for any manager to rent an office in the Marshall Field building. Although Caruso was heard in Medinah Temple's huge hall, and the Apollo Club on one or two occasions used the same hall for concerts, you are getting out of the beaten path by giving concerts outside of the Loop."

### WILL DEVELOP AN AUDIENCE OF 7,000.

"Yes, we know that. You see, you have the Chicago idea that the clientele of the managers in your city amounts in round figures to 2,500. We beg to differ with you and the managers. We believe that a city of the size of Chicago must number at least 7,000 music devotees who can be made to patronize concerts. So you see at once that we are not going to interfere with other managers, since they all agree in stating that their list contains about 2,500 names, patrons on whom they can well depend. We, on the contrary, state that there are in Chicago more than 7,000 people who will patronize our concerts. If what we say be true, how are we going to hurt Chicago managers? Are we not going to benefit them, on the contrary, by educating some 4,500 new patrons of music in the city of Chicago? And what will prove true in Chicago will prove true elsewhere. We are builders, and believers in developing music as well as musicians all over the country. We are also good gamblers, and proved this several years ago in Detroit by engaging artists who were practically unknown, at least in our city, and whose box office value was nil when they first visited us, but for whom we created a demand. They appeared before sold out houses, 'made good,' and when they returned to us gave proof of box office value. Since then those artists have appeared in other cities, where, too, they sold out the houses. Don't you think we did something for those artists? Don't you think they appreciate the pioneer work we did for them? Ask them, and you will see what they have to say concerning the Central Concert Company of Detroit."

### SIGNS OF VICTORY.

"Good and well, but there are many detractors in this city who will say that you cannot do the things which you state you are going to do."

"Why not? Our financial rating is AA, and anyone desirous to know more about us can get information by addressing any of the Detroit banks—not only one, but any of the banks, and especially the largest ones. Also let the doubters address themselves to any of the artists who have appeared previously under our management, and see if we keep our promises. In my telling you that we have had in Detroit most of the world's famous artists and that New York managers are anxious to have us engage their talent, you should find sufficient proof that we are all that we say we are, and without being concealed

we consider ourselves to be pretty good—and in stating that we are somewhat modest."

"When will you give those concerts? On Sunday afternoons?"

"No, sir. Sunday is a day reserved to other Chicago managers. We do not want to interfere with them, so we will give our concerts on Tuesday or Thursday evenings. That is to say, some will be given on Tuesday and others on Thursday."

"Will you have a series in Chicago similar to the one in Detroit?"

"Not quite the same series, but built on the same principle, namely, to give the people what they want at the most reasonable price. We will have eight concerts, for which we will charge \$16 to \$20 per seat for the series."

"Have you already secured the artists to appear at your series?"

### WHOM THE C. C. C. WILL OFFER.

"Certainly, here is the list: Riccardo Stracciari and Rosa Ponselle will open the series on October 9; the next concert, October 22, will be given by Giovanni Martinelli and Toscha Seidel. Anna Case and Maud Powell will be our attraction on November 11, and Margaret Matzenauer and Max Rosen will be heard at the fourth concert, November 25. At the Fifth concert, February 26, Luisa Tetrazzini and Warren Proctor will be heard. Mischa Levitzki and Marguerite Namara will furnish the program at the sixth concert, January 8. Florence Macbeth, Sascha

drops and curtains. The one for Medinah Temple, for example, cost over a thousand dollars—a mere detail, only given to show you what we are doing and how we will present our attractions."

### HOW CHICAGO SHOULD FEEL ABOUT IT.

"We feel confident Chicago will appreciate what we are trying to do, and as I said at first, we did not come out of our own sphere with the idea of showing other managers how things should be done. We are antagonizing no one. We extend our right hand and would feel glad if others would say, 'Welcome in our midst, you have helped us and we thank you,' and although imitation is the sincerest sign of flattery, we flatter ourselves that we are not imitating anyone by bringing to Chicago and other cities the innovations which I spoke about, and also several which you must allow us to keep secret until next month, when we may have more to say to you."

With the expectancy of hearing some other unusual ideas from the brain of that astute and energetic manager of Detroit, the reporter took his leave, wondering what sort of reception Chicago would give the Central Concert Company of Detroit, and wondering also if the "glad hand" would be really extended to its representatives by other concerns.

Chicagoans at the present time, following the extensive advertising campaign of its Mayor in booming the Western metropolis, "have put away their hammer and are tooting their horn," so a truly sincere fanfare should be given to the Central Concert Company, which surely will add some worth while musical attractions to the already formidable array known to be booked in this locality for next season.

RENE DEVRIES.

## MEMPHIS (TENN.) TO HAVE BRILLIANT MUSICAL SEASON

Beethoven Club Plans Many Activities—Announcements of Artist Recitals—Chapman Listening Classes Prove Instructive—Steuterman Again Calvary Church Organist

Memphis, Tenn., July 15, 1919.—From all indications, Memphis is to have a most brilliant musical season. The Beethoven Club will give three artist concerts, Frieda Hempel opening the series, followed by artists of equally high standing. The free monthly recitals, as well as those given by the junior members, will be additional attractions.

### ANNOUNCEMENTS OF ARTIST RECITALS.

Angelo and Joseph Cortese will be Memphis impresarios next season and will offer Frances Alda, soprano, and Charles Hackett, tenor, in a joint recital November 8, followed by Mary Garden, December 10; Galli-Curci, January 5, 1920; Alma Gluck and Efrem Zimbalist, January 20; Albert Spalding and Rudolph Ganz, February 10. A later announcement will include opera.

Mrs. Jason Walker, director of the Memphis Musical Bureau, will present a most attractive course this season, including Josef Lhévinne, Guiomar Novaes, Gabrilowitsch, Ysaye, with the Cincinnati Orchestra, and possibly two other artists.

### CHAPMAN CLASSES PROVE INSTRUCTIVE.

Walter Chapman, pianist-teacher, has given lovers of music a real treat for the past few weeks. The listening classes which were inaugurated in June have proven both delightfully instructive and interesting. Memphians are loath to give up Mr. Chapman, who leaves soon for New York City, where he will have a studio and also fill many important engagements, both in New York and throughout the East and South.

### STEUTERMAN AGAIN CALVARY CHURCH ORGANIST.

Adolph Steuterman, organist, who has been in New York City for several years, and later "answered the call," has returned to Memphis, and will again be organist and choir director of Calvary Church.

J. V. D.

### Summer Dates for Werrenrath

Reinold Werrenrath gave two summer recitals in Cleveland, Ohio, Monday, July 7, and Tuesday, July 8. The program consisted of four groups of songs; the first was composed of old Italian, old English and old Irish; the second, two French and two Grieg songs (in English); the third, Bainbridge Crist's "Chinese Mother Goose Rhymes," series of seven, and the last group featured five modern songs in English, ending with Harry Spier's beautiful "Hymn for America," set to words of Christopher Morley. Other recent Werrenrath recitals included appearances at Cohasset, Mass., July 18; Charleston, Ill., July 24; Lincoln, Neb., July 30.

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## AN INTERESTING HOUR IN THE SODER-HUECK STUDIOS

How Young Singers "Go Through the Mill" and Are Started on a Successful Career

Judging from the continued activities of the Soder-Hueck studios in the Metropolitan Opera House building, it is at the present time rather doubtful whether the well known vocal teacher and coach will be able to steal away for her planned three weeks in the White Mountains. When visited by a MUSICAL COURIER representative the other day she said:

## INTERESTING EXPERIENCE.

"There seems to be no end to my seasons these days, for I am still as busy as I can be and there is a continual going and coming of singers all the time. This summer I am having a rather interesting experience with my summer session pupils, a great number of whom are college students from out of town, who use their summer vacation to have their voices placed and to lay a foundation for future training; also men who have been mustered out of the service but a short time ago. Fine young voices they have and voices that with training ought to develop into something worth while. Previous summer months I have either gone abroad or only worked with professionals and teachers who came to New York to brush up on their tone work and add to their repertory, so you see this late experience is rather a unique one. In the instance of the young men who have a strong desire to sing, it only goes to prove that the war has developed a great love for music in our younger generation."

## TENOR PUPIL'S SUCCESS.

"Today I received word from my tenor, George Reinherr, that he had had another enormous success at his concert at the Lake Placid Club on July 18. Over 1,000 people from various parts of the country and Canada, who are summering there and near by, were present, and many complimented him upon his finely trained voice and art."



ADA SODER-HUECK,  
New York Vocal Teacher.

Mr. Reinherr received his entire training with Mme. Soder-Hueck and still coaches with her.

"That reminds me of a question that I wanted to ask you, Mme. Soder-Hueck," the interviewer added. "What do you consider the basis of a singer's success?"

"Quality, which comes through correct tone placement," she replied, "and through a firm technical foundation. One cannot lay too much stress upon the importance of lots of tone work, and that is why I spend so much time in making a stable foundation for beginners. Our young Americans are gifted with splendid voices as well as intelligence, but what they are lacking in is patience. And it takes patience to be sufficiently equipped for a vocal career. How long would twenty stories of a building endure if the foundation were not solid? Well, in the case of singing, the same principle applies. I am very glad that you happened to come in this morning," Mme. Soder-Hueck continued, "for I have a number of my younger pupils coming and you can judge their work for yourself."

## THE COLLEGE TYPE.

The first of these was a distinct college type—Frederick Gagahan by name—who was having his fifth lesson in tone placement work. He showed great possibilities in his rich, natural baritone voice and was easily grasping the idea of a sustained note, resonance and the importance of the overtone.

## "AROUND AND OVER."

"Sing around and over," cautioned Mme. Soder-Hueck, "and be sure to keep the body relaxed. No, my dear fellow! Like so many others, you still have a tendency to stiffen it. Listen to reason! Can you swim with a stiff body? Certainly not! Well, be simple and natural, and don't think that in order to sing you have to use all the wind you have. Remember the sound vibrations must not be disturbed. The higher you go in pitch, the larger you must describe your circle. It is also important to keep in mind that your throat must not be interfered with and that the lips are the imaginary keyboard. The

secret of a lovely overtone is the ability to keep the muscles of the mouth in a reflexive condition."

The young man showed keen intellect and grasped his instructor's points, but her explanations were further made clear by demonstration. Mme. Soder-Hueck, who possesses a fine contralto voice of extended range, displayed what she meant when she ran through the varied technical exercises with remarkable ease.

## ANOTHER YOUTHFUL SINGER.

Next came a charming young miss of seventeen, attractive in face and personality. In spite of the fact that Lilian Purcell had been studying but a few months, she sang pleasingly and gave evidence of an unusually full and promising soprano voice. Mme. Soder-Hueck uses some excellent exercises which, as she explained, start in the middle voice and run half way down and half way up and then away up in the upper register. In practising these exercises it has been found that the upper notes come with remarkable ease. Then a Sgambati number was rendered, first on Ah's and E's, instead of words, in order to get a little work on tone coloring.

"If a voice is placed in the mask of the face," continued Mme. Soder-Hueck, "if I can learn to master my instrument and sing with perfect relaxation of the vocal cords, with ease and resonant overtones, I certainly ought to be able to interpret my work and play on the emotion of my hearers. Sing with ease, beginning with half voice; get the voice flexible and it will become richer and fuller and gradually grow in beauty and compass. Shouting will ruin the voice within a short time. Breath control is another important fact, and the breathing exercises should be separated from the voice practising. Learn to master and control your breath through daily exercises. When you sing do not fill yourself up like a balloon, as though you were ready to burst at any minute. That is a hindrance and not of any help. Galli-Curci is right when she says: 'Be natural, act natural, and sing natural.' Relax every muscle of your body and your voice will float like a golden stream—that, and only that, is bel canto singing. Feel comfortable while you sing and make your hearers comfortable."

Finally, the pupil was allowed to sing two simple songs—simply yet charmingly rendered—"Rose of My Heart" and a delightful Mana-Zucca song. The tonal quality of these was very sweet and her phrasing was unbroken and even.

## ACCOMPANIES PUPILS.

"You notice, perhaps, that I do all my accompanying for the younger singers," interrupted Mme. Soder-Hueck. "I have them in better control this way. I also am a firm believer in a singing teacher being a thorough musician. Sembrich not only sang gloriously, but handled the violin with consummate skill, and I could name a number of other versatile artists."

"I might tell you that I started out to be a pianist. At the age of six I began my studies and continued with the piano until I reached the age of sixteen, when I developed a voice. My father was against my giving up the piano, and said that as he had spent his money educating me as a pianist, I would have to stick to the piano. And I did for a time in order to raise enough money so as to study voice."

When the writer mentioned the fact that it was a shame that she gave up her public career, Mme. Soder-Hueck replied that she had done so at the request of her father at the death of her mother, as both had always disapproved of their daughter being on the operatic stage. Mme. Soder-Hueck, therefore, had to refuse a fine offer made to her by Conried after her Vienna successes, and since then she has devoted her life and art to the training and

bringing out of the singing voice to its utmost beauty. "I love my art," said Mme. Soder-Hueck, "but I also love my teaching. It is wonderful to have this gift of building up voices and making artists, as there are not a great many who understand the voice properly and are successful in their work."

Judging from the success with which she is meeting and that which has come and is constantly coming to her pupils, she is doing a work of which she can well be proud.

## ANY LANGUAGE SINGABLE.

"Do you find that your pupils have difficulty with their native language?" asked the visitor after she had heard the clear English diction of several of her singers.

"No, not any more than any of the other languages. When I first came to America, about twenty-two years ago, I made a study of the English language, and discovered that the only great set-back was that most people had a tendency to speak gutturally. They threw their words to the back of the throat or swallowed them. If one learns to sing the overtones properly, English as well as any language may be made singable and beautiful. Italian and Spanish are the two most singable languages in the world. Say 'Mia bella signorita'—well, every syllable falls almost into the mask of the face, and as a result we have the perfect overtone. I have taught people from various countries, and it is very interesting. It should be sung forward as well as the other vowels."

The next pupil, Maude Critchley, has been transformed from a dramatic soprano into a silvery voiced soprano of rare warmth. She had worked diligently with the wrong teacher for several years, so that when she went to Mme. Soder-Hueck her voice had to be rebuilt, for she had lost all her natural upper tones. The voice, instead of being harsh and loud, had gotten light and sweet.

"Just such cases as these," said Mme. Soder-Hueck, "illustrate what a crime it is for people who might have made a success as an artist, but who do not understand voices, hang out a sign and teach."

"Teaching is a special gift, as I said before. If you have this gift you will inspire, uplift and help the young singer. You will also have the needed patience required to train and polish the voice—to make the pupils confident and forget themselves. This is the secret of relaxation—the gift of securing the free tone."

Edward Grey, the last pupil that the writer heard, was perhaps even more enthusiastic than the younger people, because he had been studying and singing for ten years and he did not know that he had been trained wrong and was, therefore, not progressing the way he should. A little over a year ago he met Mme. Soder-Hueck, and, as he explained, while he was a bit skeptical about having a woman teach a man, he decided to try her, owing to the success that other male singers had had with her. As a result, he is delighted to find that he is now singing with renewed interest and possesses an entirely different quality of voice. And he says that he "cannot endorse Mme. Soder-Hueck too highly, nor her wonderful Garcia Italian method."

Upon leaving, the writer was shown the handsome loving cup which was presented to Mme. Soder-Hueck in 1913 by a number of her pupils, in grateful appreciation of the work that they had accomplished. The tribute serves to illustrate the fact that she is not only held in their high esteem as a vocal authority, but also as an inspiring and patient friend.

J. V.

## Czerwonky's Writings in Demand

Richard Czerwonky, the distinguished violinist, conductor and composer, has just completed a most strenuous season. Two of his outputs, "A Dance" and "Sadness," have just been published by Carl Fischer & Co. "Tender Thoughts" and "White Rose," two other valuable additions to song literature, were recently heard when sung by Charles W. Clark, and have also been accepted by the same publishing house. Mr. Czerwonky will take a short vacation at McHenry, Ill., and will spend his leisure time in finishing two modern opuses for grand orchestra, and also another violin sonata.

## New Scott Songs Just Out

Harold Flammer, Inc., has just issued two new sacred songs by John Prindle Scott, "There Is a Land of Pure Delight" and "Depart from Me, Ye Cursed." The former is dedicated to Marie Zendt and the latter to Lotta Madden.



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## ONE HUNDRED THOUSAND PEOPLE HEAR KATHRYN LEE AT WILLOW GROVE

Despite Eight Days' Rain, Music Lovers Flock to Concerts and Applaud Newcomer

One hundred thousand people heard Kathryn Lee sing during the two weeks she spent at Willow Grove Park (near Philadelphia), despite eight days of almost con-

acci," etc., with "Il Bacio," "Musica Proibita" and "Les Filles de Cadiz" as request numbers. Miss Lee on several occasions played her own accompaniments to her second encores. This somewhat departed from the traditions of Willow Grove Park, as one of the officials informed Miss Lee that it had never been done before because the artists usually were afraid that their voices would not carry when they were seated at the piano. Such a possibility did not enter Miss Lee's mind, and her exquisite pianissimo A natural, at the end of "The Last Rose of Summer," floated out over the whole park for an unbelievable length of time, and then descended to a beautiful close in such a manner as to win an enthusiastic demand for a repetition.

Each evening upon her return to the hotel, which was near the auditorium, some guest of the hotel would remark how beautifully Miss Lee had sung that evening, and upon being asked if they attended the concert, would invariably reply, "Why, no, but we heard perfectly from here." All of which seems to go to show that a voice need not of necessity be prodigiously large in order to possess true "carrying quality." Also, the complete success of this particular singer at Willow Grove proves that it is not always world renown which guarantees a singer success, but, just as often, the given opportunity to make good. Philadelphians are awaiting Miss Lee's appearance there in concert this coming season with a great deal of genuine interest, due to the fact that she gave unstintedly



KATHRYN LEE,  
Soprano.

tinuous rain. The concerts took place just the same, and a surprising number of courageous music lovers braved the elements to enjoy the programs, which ranged from grand opera to the more popular ballads of the hour and the time honored heart songs of all ages.

"It got to be a very usual thing," said Miss Lee's manager, Raoul Biais, "to see a large number of regular patrons of the concerts standing along the side and in back, under umbrellas in the pouring rain to hear Miss Lee's numbers and vigorously encoring the same." The largest crowds are generally on Saturdays and Sundays, and on the last Saturday of Miss Lee's stay the audience numbered 18,000. The young singer's success was a marvelous tribute to one who two short weeks before was quite unknown in that vicinity.

There is always, more or less, the question of acoustics in singing out of doors, but having sung at the opening of the Sylvan Theater at the Monument grounds in Washington, D. C., with very marked success, Miss Lee had little to fear along those lines, and made her programs in her accustomed manner, choosing a wide variety of numbers calculated to suit all tastes. As an example of this artist's versatility, such selections as "Ritorna Vincitor," from "Aida"; the "Jewel Song," from "Faust"; the "Succiso" aria from "Gioconda"; "Ballatella," from "Pagli-

of her best on each and every occasion during an engagement which would have been trying, to say the least, to much older (before the public) and less impressionable artists than this singer can claim to be as yet.

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### Huhn Presents "In a Persian Garden"

A large audience heard the program offered by Bruno Huhn's Quartet at the Maidstone Club, East Hampton, L. I., on Tuesday evening, July 29. The quartet is composed of Martha Atwood, soprano; Mabel Ritch, contralto; Roy Steele, tenor, and Francis Rogers, baritone, with Mr. Huhn at the piano.

The first part of the concert consisted of selections rendered by the artists. "Now the Night in Starlit Splendor," Donizetti, opened the concert, and Mr. Steele followed with "Ah, Love, but a Day," Daniel Protheroe, and "Khaki Lad," Florence Aylward. The contralto contributions were "June," Walter Rummell, and "Wake Up," Montague Phillips, while Mr. Rogers elected "Love Me or Not," Secchi; "Nymphs and Shepherds," Purcell; "Echo," Huhn; "Banjo Song," Dichmont, and "Rolling Down to Rio," German. His encore came in "Duna," McGree. The last group was given by Miss Atwood: "Nocturne," Balakirew; "Broken Threads," Cecil Forsthe, and "Daybreak," Mabel Daniels, her encore being "An Old Fashioned Town Squire."

The second half of the program was devoted to "In a Persian Garden," a song cycle for four voices, the music of which is by Liza Lehmann. The artists were one and all so excellent and the program was so much enjoyed that Mr. Huhn has already been asked to present the cycle at Roselle, N. J., on October 28, and he will also give it for the Haarlem Philharmonic Society of New York in December.

Among those present on the 29th were: Mr. and Mrs. Victor Mapes, Mr. and Mrs. Lorenzo Woodhouse, Mr. and Mrs. E. Clifford Potter, Mr. and Mrs. John H. Morice, Mr. and Mrs. Augustus Thomas, Mr. and Mrs. Charles E. Kimball, Mr. and Mrs. Samuel Skidmore, Dr. and Mrs. John Erdmann, Dr. and Mrs. Frederick Hollister, Clarence Olcott, Mr. and Mrs. Crittenden Collings, Frederick Bonner, Mr. and Mrs. Robert Appleton, George Moffett, John H. Whiting, Henry Vaughan, Walter Keck, Darwin Kingsley, Mr. and Mrs. Philip Ruxton, Judge and Mrs. Edward McCall, Mrs. Benjamin Prince, Judge Seabury, Mrs. Ogden Edwards, Mrs. William Wheelock, Mrs. William Woodin, Mrs. F. D. Hyde, Mr. and Mrs. Homer Wessell, Francis Rogers, John Drew, Baron and Baroness Guido Thonitz, Mr. and Mrs. Victor Harris, Count Pacelli, Mary Viborg, Doris Franklyn, Mrs. Walter Scott Roberts, Mrs. Frederick Kohl.

### Marguerite Ringo Heard in Several Recitals

Marguerite Ringo appeared with distinctive success as soloist with the New York Military Band at Columbia University on July 4, her numbers being "The Americans Come!" Fay Foster, and "Love's in My Heart," Woodman. On the 17th she sang at the Globe concert, when her program included the "Romeo and Juliet" waltz and English and Russian songs. Two other favorable impressions were created on July 30 at the Rockaway Yacht Club concert and on July 31 at a private New York recital. In the rush of engagements Miss Ringo did not forget the sick and wounded boys, for on June 24 she went over to Base Hospital No. 1 with the Four Minute Men and sang to them. Two days later she was heard in a short recital at the Seymour School of Music in New York City.

### Fay Foster's Summer Plans

Fay Foster has found it impossible to leave the city this summer, although she had made all arrangements for a vacation. So many out of town students have wished to study with her that she was reluctantly compelled to abandon her plans. The very successful and interesting work done by some of Miss Foster's pupils in Philadelphia late in the season before two of that city's music clubs roused so much enthusiasm that she was urged to prepare a number of artists for their fall programs. This she finally consented to do, and is now teaching nearly as large a class as during the winter. She has students from California, Maine, South Carolina and Minnesota. Among the teachers taking courses are Mr. and Mrs. Oscar Miller, of Greenville Woman's College, South Carolina.

### Beutel to Spend Vacation on Pacific Coast

Carl Beutel, director of the Wesleyan Conservatory of Music at Lincoln, Neb., has recently closed an unusually successful summer session and is now spending several weeks on the Pacific Coast. On the return trip he will visit Glacier and Yellowstone parks. Mr. Beutel returns to Lincoln about September 15 and looks forward to a record breaking class for the coming year.

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## Emil Oberhoffer and His Musical Conquest of the Northwest

**C**ONFINING a personal sketch of Emil Oberhoffer, the Minneapolis Symphony Orchestra's distinguished conductor, to brief magazine column limits is not easy to do—for the reason that he is really several individuals in one; and for the further reason that, while he is a denial of many superficial popular theories of what professional musicians are, he is, at the same time, a remarkable fulfillment of musical ideals as the more discerning mind conceives them.

He has a big, warm hand-clasp which matches perfectly the alert, responsive smile and the keen, friendly eye of a man who finds great and absorbing interest in men and things of all sorts. Here is no exotic hothouse flower who hedges himself about with a series of poses. No. And still there is no mistaking the acutely sensitive organization of his body, mind and spirit; no mistaking the extreme finesse of his perceptions.

Perhaps he owes more than he, or even most of his ardent admirers, realize, to a perennial sense of humor. This has been one of his defenses against the flattery which always waits around the corner (hand-in-hand with cruel criticism) for the successful artist. Instead of taking himself too seriously, he reserves his reverence and enthusiasm for the lofty standards he has set himself and which he has maintained in the face of obstacles which only a few people can truly appraise.

### FOUGHT AGAINST OBSTACLES.

He knows all about the sorrows of the prophet unhonored by his own, for it was in a community which had known him intimately as a young organist and teacher of the violin, piano and organ, that he first erected the banner of a musician's highest aspiration; that he fought criticism, jealousy, opposition, misunderstanding, never yielding an inch of his purpose and faith, until he had established in the Northwest an institution recognized the country over as one of the big factors in American musical life. And he has done it in a part of the continent almost wholly devoid of precedent, of worthy competition, of artistic inspiration, other than the devotion of a group of faithful believers. Holding the torch high under these lonely circumstances is an achievement whose bigness is hard to calculate.

His success is largely due to a seeming contradiction of qualities. Quick, sensitive, sympathetic, he is still an unflinching disciplinarian. With the gifts and temperament which might have made him an actor of distinction, or a great musical virtuoso—very possibly, too, a notable diplomat—he has yet the capacity for the thoroughness and hard work without which he could never have accomplished the half of what he has done.

But this very versatility, of course, has stood him in good stead. When the advent of war made impracticable his customary annual trip to Europe in search of fresh material and inspiration, he took to fervent and intelligent tilling of the soil at his summer home at Orchard Lake, not far from Minneapolis. And farmers for miles around can testify to his huge capacity for effective physical labor in all departments of farm activity.

No wonder he keeps so sane and vigorous!

Beside his native German and his long-since-acquired English, he speaks both French and Italian fluently, and a thoroughgoing knowledge of Latin dates back to his boyhood days in Munich, when he was deeply grounded in the essentials of ecclesiastical music. He is an ardent patron of the theater; he has a broad and intimate acquaintance with books, old and new, and an unusual knowledge of history is part of his inspiration to close observation of modern world conditions in all their phases—political, social, industrial and artistic.

It goes without saying that the foundations of his musical training were well laid; they were the most substantial which his father, a scholarly Bavarian musician, in co-operation with the educational privileges of Munich, and Paris could effect. And upon them he has built, by sheer force of intelligence, ambition, and single-minded devotion, a superstructure which has weathered every test.

His many-sided contact with life has much to do, naturally, with his success as a conductor—especially in the field of interpretation. For it requires truly catholic taste and sympathy to convey racial moods, nationalistic coloring, and delicate psychological nuances as they are found in the vast repertory available to the modern orchestral leader.

### BELIEVES IN AMERICAN MUSIC.

The American composer of legitimate ambition and inspiration finds in Emil Oberhoffer one of his warmest, as well as one of his most rational partisans. He believes—and puts the belief into practice again and again during each season—that the established orchestral institution should give these works a fair hearing, not once, but often. He is hoping for the endowment of some sort of publishing foundation, so that composers unable to bear the initial expense of printing might have enough copies of their work struck off to obviate the slow process of sending a single manuscript from one conductor to another during the season's span.

This same receptive, progressive attitude has its hearing on Mr. Oberhoffer's surprising versatility in interpretation, and the quickness of shifting the focus of his baton, so to speak, from one type of composition to another. There

is deep, scholarly authority in his Beethoven; Brahms, who is to him almost a god, is played under his inspiration with a remarkably impressive sense of spiritual majesty. Again, he can evoke with almost uncanny subtlety the moods of Debussy. The whole world of modern French music, in fact, seems to be a happy medium for him, since, for one reason or another, he has the facile Gallic touch—the French manner—impalpable but unmistakable—without which performance of French works is inevitably a failure. And in no case does his plastic imagination and highly sensitized temperament find more brilliant play than in the reading of Russian music. With unfailing intuition he conveys the "feel" of its emotional pulse, its insistent color and haunting mysticism. His inborn sense of the dramatic is guarantee that the romantic and operatic find him ready with sympathy and graceful touch.

Grace, wit and elegance of the sort associated with Old World salons are attributes of his which most readily impress themselves upon those whose contact with this man is of a purely social variety. Perhaps none of them would be naturally looked for in a figure who has gained his place in the big, still new Northwest by sheer force of will and clean idealism. Nor could they have blazed the trail, unaided by wholesome vigor, and the faculty of meeting other men honestly, sanely, squarely.

F. C. B.

### "Smilin' Through" Always "Comes Up Smiling"

Judging from the continued stream of letters which keep pouring into M. Witmark & Sons' offices, Arthur A. Penn's "Smilin' Through" is going quite as strong as his "Magic of Your Eyes" was—and still is! No matter where the song is sung it stands out as one of the big hits of the program. From time to time these columns have printed endorsements from the leading artists of the concert stage, and appended are a few more:

I find "Smilin' Through" a most useful song in my studio, both teaching and artistically. I order it constantly.—Adelaide Gescheidt.

Cecil Fanning has used your song "Smilin' Through" many times with great success and we expect to continue its use during the next season.—H. B. Turpin.

It is a gem and I have used it successfully a number of times.—Helen Weiller.

It has all the elements for a popular success.—Walter Henry Hall.

It is as perfect a bit of inspiration as I have ever come across.—Harriet Story MacFarlane.

"Smilin' Through" is a composition of peculiar worth according to my opinion.—Carl E. Duff.

I consider it a very fine song.—John Finnegan.

I have played it over from a copy belonging to a friend and have discovered it to be very beautiful.—Margaret Moncrieffe.

### Frederick Gunster at Stadium August 11

Frederick Gunster, the tenor, will appear at the Stadium concert of August 11 as the principal soloist.

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**"IT'S A MOTHER'S ENCOURAGEMENT THAT MAKES ONE AN ARTIST," DECLARES AMPARITO FARRAR, THE SOPRANO**

This, and the Discouragement on the Part of Her Friends, Spurred Her On—"Show Them" Became a Maxim—Popular Artist Credits Her Success to the Guiding Hand of Her Mother

"What helped me most in my musical career?" asked Amparito Farrar, attempting to answer a series of questions as to what she felt were the requisites for a successful musical career.

"Discouragement on the part of my friends, and encouragement from my mother, were the two things that spurred me on more than anything else," replied the young singer. "Despite the fact that this sounds paradoxical, it is absolutely true. I do not know what I would have done if I had not had my mother to spur me on with ceaseless encouragement, so great was the discouragement coming from others. Somehow many of my friends shared the erroneous belief that a big art can only come from a big voice, and therefore, having a light lyric voice, they limited me to 'parlor singing.' Oh, that abominable phrase! Whenever anything would come along to make me feel that I could not have a public career, mother would boost me up by saying, 'Never mind, Amparito, I know that you can do it, so why let anything stop you?' Forthwith, I would get stubborn and tell my discouraging friends that I would show them a thing or two."

**Always Desired to Sing**

"When a very young child, I always had a desire to sing. I sang all the time at the slightest provocation, so that I developed the singing instinct before I fully realized that there was such a thing as a career. To my mind a man or woman without the singing instinct, the desire to pour out his very soul in song, might as well not try to mean anything to the musical world. They never will! A singer who is devoid of it, who sings in a mechanical way, without the joy of song or of poetry in their hearts, will be dull and uninteresting to listen to, despite clever technic, excellent phrasing, studied precedent or tradition, and all the things acquired through routine work. An artist must want to sing if he wants his audience to want him to sing. Whenever beginners in the concert field ask me what they have to do first to start a career, I always say, 'Want to sing.'

"One of my greatest discouragements occurred when I was studying in Paris a few years ago. I now look back on it with great amusement, and fully realize that Mr. Gatti-Casazza knew, as he always does, what he was talking about, as I was far from being ready for an operatic career. Some mutual friends had told the great impresario about my voice and had also arranged an audition for me. I was about the third on the list to sing that particular morning. Strutting into the room with all the assurance of a prima donna, I sang an operatic aria, and was fully prepared with another, or possibly two or three. After my first, I threw an inquiring glance toward Mr. Gatti and realized that any added numbers would be de trop, as I heard him remark, which as far as I can remember now, was something to the effect that it would be much more beneficial to me and the community at large if I went home and learned to wash dishes. Naturally, I was a little hurt. Every criticism seems ten times as harsh to the ears of the person concerned than it is actually intended. After it was all over, I went home and thought it out seriously, and vowed not to resent but to renew my efforts and with even greater enthusiasm. I always had that spirit of 'I will get there,' no matter what people say."

**Studied with Perier**

"Jean Perier, with whom I studied in Paris, was one of my most ardent supporters. He encouraged me not by praising my voice, not by praising my ability to learn quickly or the fact that I had an aptitude for languages, but by teaching me the detailed intricacies of song. He made me improve and develop by making me see the beauties of a musical phrase, the depth of a poem, the wonder of the story, and impressed upon me the lifelike reality the singer must put into his work in order to make it effective. He gave importance to the seemingly unimportant, so there never was a detail missing. There were times when the niceties of a song seemed inexhaustible, so deeply did he continue to delve in order to get

every possible thought in the composer's mind. This finely chiseled work with the great French teacher made me feel that I simply never could give up an art in which there was so much, such a never ending supply of wonderful beauty. And so I have worked and always will, with the hope of greater possibilities as time goes on. All through my work I have mother's encouragement, and guiding hand, as well as competent help at the piano. She is truly my 'guiding star of encouragement.'

**Deportation Bill Will Shut Muck Out**

Representative Johnson, chairman of the House Immigration Committee, in urging the passage of a bill introduced by him last week to send aliens now interned in the United States back to their native countries, made the

## GABRIELLA BESANZONI

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will be available for concerts after February 10th, 1920, and has given written authority to **R. E. JOHNSTON** to arrange bookings for ten concerts for her, following her Metropolitan appearances and has also given him an option on all additional concert appearances during the balance of the season of 1919-1920.

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assertion that Dr. Muck has been fighting to prevent his permanent deportation from this country, stating that the former Boston Symphony leader has been trying to be deported to Switzerland, of which country he claims to be a citizen, before the passage of the Johnson bill, which would forever debar him from this country. Mr. Johnson also stated that the Department of Justice desires that Dr. Muck be kept out of the country.

The bill, which deals particularly with Germans and Austrians and affects about 500 aliens, was passed by the House without a dissenting vote.

**Cresson—Jordan Wedding**

On July 30 Mary Jordan, contralto, at one time a member of the Chicago Opera Association, became the bride of Lieut.-Col. Charles Clement Cresson, U. S. A., of San Antonio, Tex. The ceremony was performed by Dr. Charles Carroll Albertson, of the Lafayette Avenue Presbyterian Church, Brooklyn, where Miss Jordan has been the contralto soloist for eleven years. Lieutenant-Colonel Cresson is of the Judge Advocate's Department and is stationed at Governor's Island. The decorations of the church were palms and American Beauty roses. Dr. John Hyatt Brewer, composer and organist of the church, played a program of the bride's favorite music.



**MARY ROGERS,**

Daughter of the sugar king of Canada, who was very recently married to Michel Cherniavsky, a member of the celebrated Cherniavsky Trio. They are spending their honeymoon on Lake Louise.

**Final Concert at Columbia**

The season of free summer concerts at Columbia University by the New York Military Band, under the direction of Edwin Franko Goldman, will end tomorrow night, Friday, August 8, with a remarkably interesting program. Judging from the requests for tickets that have poured into the university, it will be an audience of from 30,000 to 35,000 people in attendance. This concert will end what has probably been the most successful series of band concerts ever given in New York. No such crowds have ever assembled here before to hear a band, and probably never before has a military band achieved such highly artistic success. This organization is really a "symphony orchestra in brass," as it has often been referred to. This high standard which was established at the start has been maintained throughout. The programs have been well chosen and well rendered. The conductor of the band, Edwin Franko Goldman, was the organizer of these concerts, as well as the manager, and it was he who secured all the funds which made them possible.

The program for the last concert is made up of numbers which received the heartiest applause during the season. It will be noticed that three of the foremost American composers, Edward A. MacDowell, Henry Hadley and Victor Herbert, have been featured. Nearly every program during the season contained the name of at least one American composer. A more extensive series of concerts is being planned for next summer.

The complete program for Friday night is as follows:

Eagle Eyes (march), new.....	Edwin Franko Goldman
Tannhäuser (overture)	Richard Wagner
To a Wild Rose (from "Six Silhouettes")	Edward A. MacDowell
Irish (from "Six Silhouettes")	Henry Hadley
Badinage	Victor Herbert
Finlandia (tone poem)	Jean Sibelius
Infiammatus (cornet solo from "Stabat Mater")	C. M. Ziehrer
Vienna Beauties (waltz)	Richard Wagner
Introduction to act three and bridal chorus ("Lohengrin")	
Auld Lang Syne.	

**Oscar Saenger Off for Canadian Woods**

Oscar Saenger has just finished a most strenuous season at the Chicago Musical College where he was guest teacher for five weeks beginning on June 5 and ending August 2, during which time he taught every day from 8.30 in the morning until 7 o'clock in the evening, until it became a physical impossibility for him to accept any more new pupils. Mr. Saenger is very enthusiastic about his work in Chicago and is also very much pleased with the many excellent voices that he found there. He will now find rest and recreation in the Canadian woods, but will return to resume work in his New York studios on October 1.

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**"SUCCESS IS MEASURED BY ITS  
DEGREE OF PERSISTENCY,"  
INSISTS HELEN STANLEY**

An Interview

Helen Stanley is not a bit the haughty prima donna the writer half expected to find when she called upon her at her summer home in Stamford, Conn. When you think how important prima donnas are nowadays, and how their opinion is sought all the time upon such weighty national subjects as love and doing one's own housework, and how to eat sweets and still grow thin, why, it wouldn't seem unreasonable that a prima donna would act a bit up-stage at times. But Mme. Stanley, when you meet her, just beams with such a friendly welcome that you are glad you have come, and do not feel that you are being classed in the same category with painful dentistry.

The great attraction about Mme. Stanley is her smile, I decided after meeting my hostess. And her hair is the color of ripe corn. Incidentally, I wished, somehow, that I were a blonde; it is so much easier to picture yourself as a future angel when you are a real one.

And all the while Mme. Stanley was leading me to a sequestered corner of the piazza overlooking the Sound, where a tea wagon invited us in terms of sandwiches and tea. Then she motioned to the yawning cretonne depths of a cushioned arm chair. "But first I must warn you," our prima donna stipulated, "if my baby wakes, I'm afraid you will have to excuse me."

"Then you are not one who considers babies an impediment to a career?"

The blue eyes sparkled indignation. "Indeed, I don't. There isn't a career which can be compared to a baby snuggling down in the curve of your arm. It's the only real thing in life. And I think it's everyone's moral duty, if they haven't a little one of their own, to contribute in some way to the happiness of the babies and little children. Don't you?"

It had often been my thought, and I observed further that I had never been able to understand anyone preferring a toy Pomeranian to a real live baby.

"How can we pamper ourselves and dare consider ourselves relieved of this obligation? Just suppose," and Mme. Stanley put down her cup to further develop her point, "that every person who could afford it, and even those to whom it would be a sacrifice, gave a certain percentage of his income just to babies. A baby fund in every household budget, that's what there should be, and the fund should be used to make some little child happy. One doesn't have to adopt a baby for life, you know. It's

Over a Cup of Tea, Distinguished Soprano Tells of Her Ambitions—Loves Babies and Believes in "a Baby Fund for Every Household"—Was Church Soloist at Age of Fourteen—Made Debut with Chicago Opera in 1912

just taking an interest in one of the hundreds of little ones who never have a chance. Poor little tots!"

I was haunted for a moment by the memory of a little ragamuffin I recently saw on the East Side asking me for a flower from a bouquet which I was carrying.

"But I don't suppose that is what you came to see me about," she brightened. "What was it you particularly wished to know?"

"Your recipe for success," I hazarded.

"I know of only two ingredients, provided one has the talent," she answered simply, "persistence of aim and tireless energy. I don't mean by persistence of aim, just sit-



Photo © by Victor Georg

HELEN STANLEY,  
Soprano.

ting in a rocking chair and saying to yourself, 'I want to be an artist.' You have to work, of course; but I have never known it to fail, that if you make for yourself a picture of what you wish and then work and bend every energy in that direction, you are sure to win out. A success is measured by its degree of persistency. There, that is an axiom for you," and Mme. Stanley closed her pretty teeth on a sandwich.

"Then, did you always have a mental picture of yourself as a singer?"

"Yes, indeed! I never had any other ambition. When I was only fourteen, I was holding the position of soloist in a Chicago church, and later, in New York, I was the youngest church soloist in the city. Then I went abroad to study, and later I sang in opera over there. It was in 1912 that I made my debut with the Chicago Opera Company. The opera? Oh, it was 'Cendrillon' of Massenet. I never liked the part. In the first place, I had to wear tights, and in the second place, the music was most ungrateful. I am certainly glad I don't have to ever sing 'Cendrillon' any more."

Just then, as we had it on the tip of our tongue to mention Mme. Stanley's forthcoming appearance at the Hippodrome in October with Lhevinne, the Russian pianist, a sound much like a talking machine which is running down floated to us on the air. The sound gained in volume until there was no doubt as to the source. Mme. Stanley, the prima donna, was suddenly metamorphosed into Mme. Stanley, the happy mother. She rose to go.

"Won't you come with me?" was the cordial invitation, whereupon I gladly followed to a crib, where suddenly gurgles of contentment issued when Mme. Stanley picked up a second edition of blue eyes and corn colored hair. I was forced then to admit that any career would here have a formidable rival.

Then followed interesting data about two very important front teeth which were soon to take their part in the hitherto rather gummy smile; also the now indisputable signs of curly hair which were not to be overlooked.

When I tore myself away at last, it was with the firm decision to ignore the next sign of ice cream sundae and thereby contribute to a baby fund of my very own.

**Philadelphia Normal Course**

**Draws Many Delegates**

Philadelphia, Pa., August 2, 1919.—For three weeks in July music teachers from fourteen different states attended The Normal Course on the Progressive Series of Piano Lessons, given by Constantin von Sternberg in this city. There were ninety-five teachers present and the fourteen States represented were: California, Minnesota, Arkansas, Georgia, Florida, Ohio, North Carolina, South Carolina, Virginia, West Virginia, Delaware, New Jersey, New York and Pennsylvania.

The normal was a tremendous success. Mr. Sternberg, because of his personal associations with many of the great artists and his vast experience with the series, was able to make his lectures both educational and interesting. Every day after the lecture, the teachers had a round table meeting at which they would relate their experiences, and at which some teacher in the class would give a model lesson on some lesson in the series as he or she taught it. This stimulated great enthusiasm.

Thirty-nine of the teachers present received Normal diplomas at the completion of the course, in recognition of the fact that they had passed at least the intermediate examination of the series and taken the normal course on the same. While presenting these diplomas, Mr. Sternberg made an unusual plea for the elevation of the music profession, urging all to use their utmost influence with educational authorities to get music placed on an academic basis.

At the close of the course Mr. Sternberg rendered a historical recital which was received in the most enthusiastic manner.

From the evident success of this normal, and the enthusiasm expressed by the teachers, it is likely that next year's applications for the course will be so many that Philadelphia will have to have two or three teachers to conduct the normal.

**Ocean Grove to Hear May Peterson and Quintano**

Giacomo Quintano, the brilliant violinist, will appear in concert with May Peterson, soprano, at the Ocean Grove Auditorium on August 12. August 29 he appears together with Anna Case at Saratoga Springs. Mr. Quintano plays every year at Ocean Grove, and has many warm admirers there.

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**Louis Seidman Enters Managerial Field**

Louis Seidman, well known in musical circles, and for the last five years with the Baldwin Piano Company in Chicago, has opened a musical bureau in that city after



Photo by Daguerre, Chicago

**LOUIS SEIDMAN.**  
Who has just entered the managerial field.

being urgently requested to do so by his numerous friends, admirers and acquaintances in the musical world. Mr. Seidman is a young, wide awake salesman and has new and original ideas for selling artists, which makes his entrance in the managerial field doubly interesting.

**Kaltenborn Orchestra Concert**

On Sunday afternoon, August 3, Franz Kaltenborn conducted his orchestra in a concert on the Mall at Central Park. Saint-Saëns, Lassen, Puccini, Beethoven, Moszkowski, Weber, Verdi, Mozart, Schubert and Ardit were the composers represented on the program. It was through the courtesy of Elkan Naumburg that the concert was made possible, and the last one in the series will take place on Monday evening, September 1, Labor Day.

**Buffalo Has New Musical Firm**

Musical Arts is the name of a new corporation located in Buffalo, N. Y., with headquarters at 219 Delaware avenue. The directors of the organization are well known in business and social circles, and their varied interests keep them in touch with practically every section of the city. The purpose of the Musical Arts is to enable Buffalo to gain some prestige in the musical world, through bringing to that city a number of musicians and dancers of repute.

**Breath, Breath and Breath**

In last week's issue of the MUSICAL COURIER there appeared a little article to the effect that Clara Novello Davies said that the most important essential for one to become a singer was: "Breathe, breathe and more breathe." The little addition of the letter e rather took away from the meaning of the remark. It should have read: "Breath, breath and more breath." This quotation is made all the more significant when one considers the unusually important part breath plays in her splendid method of teaching.

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**OUR OWN SHERLOCK HOLMES**

Lieut. Wallace A. Cox evidently couldn't shake off the army habit of getting up with reveille last Saturday morning, when at an early hour he was seen dashing up the "I" stairs at Thirty-eighth street to catch a downtown train. Lieutenant Cox only arrived the day before and seems very glad to be back in little old New York.

Mayo Wadler, with his panama tilted rakishly over one eye, was serenely promenading down Riverside Drive at about Seventy-sixth street late Friday afternoon.

There must be something about the climate of France that helps the figure. Mortimer Wilson, former conductor of the Atlanta Symphony Orchestra, who has had charge of the Y. M. C. A. entertainments at the Palais de Glace, Paris, is back in New York with a perfect 28. Quite a reduction, Mortimer!

Discovered why Billy Thorner was putting in a store of several extra tires one day last week. No, not because he had an inside tip that the price of rubber is going up, but because he was preparing to leave last Saturday morning for a motor trip to New Hampshire, where he will

# Mischa Elman

The season of 1919-20, will be Mischa Elman's last in America for a number of years.

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join Mrs. T. The latest tenor discovery of W. T., that vocal Columbus, was in the car too.

Theodore Spiering strolled leisurely past me in front of Lord & Taylor's on Monday afternoon.

At the Stadium concert on July 29 Craig Campbell, the tenor, and a very attractive-looking friend of his, after his own numbers, came over and sat near me, the two chatting quite happily together. A number in the audience recognized him and applauded, the tenor responding with the wave of his new straw hat. Later I saw the same couple together with Ruth Miller, the latter between two stylishly dressed admirers standing in front of the side entrance of the Stadium.

Saw John Lang, the composer, Monday noon time, chasing up Broadway in an awful hurry. When I asked why the rush, he replied that he was trying to get some "batteries." It seems that last week, on the advice of a friend, he purchased a second-hand automobile. Just after he bought it the car stopped and it is still standing in the garage. It looks like another case of "poor John."

Every time you see Ernest Henkel these days he's carrying a black bag. It has something to do with the Stadium concerts, I'll bet, but what?

Andres de Segurola's managerial activities connected with the open-air performance of "Aida," which takes place next Sunday evening at Sheepshead Bay, seem to keep him in town lately. Caught a glimpse of him, looking as debonair as ever, talking to someone on West Thirty-ninth street last Monday. Along came Gretchen Dick—that representative representative of representative artists—who received a sweeping bow from Mr. de Segurola.

There were not many familiar faces at the Sunday evening Stadium concert, but there were a few. Earle

Tuckerman, his face bearing evidence of outdoor exercise of some sort, was seen sitting at a table with two of the fairer sex. Frederick Gunster, his wife and another couple came in early and couldn't make up their mind which chairs were the most comfortable; after they did so, however, they fully enjoyed the concert. Philip Gordon (who is a "good old stand-by" of these concerts) sported a brand new palm beach suit that fitted very snugly, and he continually twirled his cane with all the grace of an agile technician.

Was Katharine Lane getting copy for a sob sister interview at the Stadium a week ago last Monday night? Or has she a new assistant?

S. H. JR.

**Ethelynde Smith Pleases School Audience**

Ethelynde Smith, soprano, assisted at the piano by Howard D. McKinney, gave a very interesting and successful recital under the auspices of the department of music at the Rutgers Scientific School, New Brunswick, N. J., on Friday evening, July 18. Miss Smith's program included old songs of the allied nations, "Un bel di," from Puccini's "Madame Butterfly"; a group of modern French and one of children's songs, songs of the war, and a number of compositions by American composers, among whom were Charles Gilbert Spross, Samuel Richard Gaines, Daisy Wood Hildreth, William Arms Fisher, Katharine A. Glen and Bainbridge Crist. Miss Smith was in excellent voice and rendered her program with her accustomed skill. Mr. McKinney not only shared in the honors of the evening for his artistic accompaniments, but was heartily applaud-



**ETHELYNDE SMITH, SOPRANO, AND HOWARD D. MCKINNEY,**

*The latter is director of the music department of Rutgers College.*

ed after Miss Smith had given his "De San' Man's Song," which she has used on every one of her programs during the season just ended. Incidentally, the event marked the twentieth college at which Miss Smith has given an entire song recital.

**Hempel Reaches Banff**

A telegram from Frieda Hempel says that she has safely reached Banff after a three days' trip through "the most wonderful country" she ever had seen. The prima donna made the trip to the Canadian Rockies from Montreal.

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(Continued from page 5)

encores. Arturo Papalardo accompanied the soloist sympathetically.

**Stadium Concerts**

MONDAY, JULY 28.

Marie Louise Wagner, soprano, was the soloist on "Symphony Night," Monday, July 28, at the City College Stadium concert. Her aria was selected from Massenet's "Pleurez mes yeux," "Le Cid"—which was so well liked that she was obliged to give another. Possessing a voice of wide range and excellent quality, her singing proved a veritable treat, and the audience applauded her warmly.

The orchestral part of the program opened with Beethoven's "Egmont" overture which was followed by Goldmark's "Rustic Wedding" symphony. After this came Debussy's "L'Apres Midi d'un Faune," and then Debussy's Nocturne (Fetes). The program closed with Glazounoff's suite, "L'Automne."

Conductor Arnold Volpe and his men again showed the high standard of work to which they are so accustomed and which the Stadium audiences have so many times expressed their real delight and enthusiasm in loud applause. It was another excellent performance.

TUESDAY, JULY 29.

An "opera night" always attracts a certain number of music enthusiasts who seem to care more about a program of operatic selections than they do about the usual concert numbers. On Tuesday, July 29, the Stadium Symphony Orchestra, Arnold Volpe, conductor, offered two soloists for the operatic program; they were Ruth Miller, soprano, who possesses a beautiful voice with which she proved that she could do much, and Craig Campbell, the well known tenor, whose name is becoming very popular in New York City as well as elsewhere.

The program on this occasion opened with the Strauss overture, "The Bat." The fantasia from Verdi's "Aida" proved exceedingly popular. The suite Bizet's showed to splendid advantage the fine work of the orchestra under conductor Volpe's baton.

Part II opened with two Wagner numbers—the prelude from Act I of "Lohengrin" and the prelude from Act III. Delibes' "Sylvia" closed the program.

Ruth Miller chose as her selection the polonaise, from Thomas' "Mignon" which so delighted her hearers that she was obliged to sing again. Still anxious for more, the audience brought her to the front of the stage time and time again, and for a moment it seemed as though the program could not continue until the artist added still another number. This she would not do, but bowed and bowed until Conductor Volpe was obliged to go ahead despite the continuous handclapping.

Craig Campbell, in better voice than the writer has heard him for a long time, captivated his audience with the aria from Gounod's "Romeo and Juliet." Thunderous

**MUSICAL COURIER**

applause followed the rendition of this number and he was obliged to sing again. Mr. Campbell's artistic work was one of the treats of the summer season.

WEDNESDAY, JULY 30.

Idelle Patterson, soprano, and Ernest Davis, the tenor of re-engagements, were the particular stars at the concert on Wednesday evening, July 30, both of whom were heard in solo numbers. In addition, these two excellent artists sang in the Stadium Quartet, which also includes Lillian Eubank, contralto, and Earle Tucker, baritone. Donizetti's very popular sextet from "Lucia," arranged

Donna è Mobile" aria from "Rigoletto." Under the efficient leadership of Arnold Volpe the orchestra gave entirely satisfactory interpretations to "March of Homage," Grieg; "Capriccio Italien," Tschaikowsky; "Symphonic Poem," Liszt; two numbers by Jarnefelt, and Dvorák's "Slavonic" dances. Elliott Schenck was the guest conductor in his Indian overture, "The Arrow Maker."

THURSDAY, JULY 31.

Rain drove the Stadium concert indoors for the first time in the sixth week on Thursday evening, when Victoria Boshko, the young Russian pianist, was the soloist, playing the Grieg concerto. Miss Boshko, whose work is by no means unknown to New York audiences, showed the same good qualities which always characterized her playing, precision and accent in phrasing and keen musical understanding, all supplemented by an ample technic. The audience, unfortunately not a large one, was enthusiastic in its appreciation of the artist's work, and she was recalled again and again.

The principal orchestral playing of the evening was the thirteenth Haydn symphony, and the other leading numbers of the program were the "Tasso" of Liszt and a specially brilliant performance of Dukas' "L'Apprenti Sorcier." Arthur Lichstein, one of the first violinists of the orchestra, played Saint-Saëns' "Le Deluge" with a good tone and considerable musical feeling.

FRIDAY, AUGUST 1.

An intermezzo by James P. Dunn was a special feature at the Stadium Symphony Orchestra concert given Friday evening, August 1. The composer, who conducted, uses an effective combination of instruments to bring out the melodious themes employed, and the work was well received, as it also was when given its first performance at the Newark Festival.

U. S. Kerr, bass, and Elias Breeskin, violinist, as soloists, contributed much to the enjoyment of the program. Mr. Kerr sang with fine effect an aria from "The Barber of Seville," Rossini, while in the first movement of the Tschaikowsky concerto Mr. Breeskin's skill showed to particular advantage. The audience demanded an encore, for which he gave Kreisler's "The Old Refrain" with beautiful singing tone.

In the "Tannhäuser" overture (Wagner) Mr. Volpe and his orchestra did some of the best work heard at the Stadium concerts this season. The other orchestral numbers, which were also splendidly performed, were the "Euryanthe" overture (Weber), a "Faust" fantasia (Gounod), and the "Bridal Procession" from "Coq d'Or" (Rimsky-Korsakoff), to which were added two encores.

(Continued on page 24)

His technique is remarkable. Throughout the recital one was grateful for the absence of violent color, sound and fury, and one was constantly surprised at the range of Mr. Cornell's subdued virtuosity.

—Boston Transcript

**LOUIS CORNELL**  
Pianist

Personal Representative:  
J. Emmett Cade  
127 West 58th St., N. Y.

for quartet by William Dressler, was the number rendered in an artistic manner by the four musicians. Although small of stature, Idelle Patterson has a soprano voice which carries well, and her full, clear tones were heard to advantage in "Caro Nome," from "Rigoletto." Needless to say, the number was encored, and as a second added selection Miss Patterson sang with excellent diction "The Open Secret," accompanied on the piano by J. Russ Patterson. Mr. Davis has become a favorite at these concerts, and was given deserved applause for his singing of "Celeste Aida," to which he added as an encore the "La

SATURDAY, AUGUST 2.

Saturday evening's concert at the Stadium was a gala occasion, Margaret Matzenauer, mezzo-soprano of the Metropolitan Opera Company, as soloist, being the particular star of the event, while the Stadium Symphony Orchestra with Arnold Volpe conducting, did splendid work in a pleasing selection of numbers. One of the largest audiences of the season was present, numbering nearly 8,000, which practically filled the Stadium.

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# The Stadium Symphony Orchestra—80 Men

ARNOLD VOLPE, Conductor

**Soloists for the Seventh Week:**

Sunday, August 10: ARTHUR MIDDLETON, baritone, VIVIAN HOLT, soprano, and ERNEST DAVIS, tenor; Monday, August 11: VERA BARSTOW, violinist, and FREDERICK GUNSTER, tenor; Tuesday, August 12: GEORGE REIMHERR, tenor, and the STADIUM QUARTET; Wednesday, August 13: ALICE MONCRIEFF, contralto, and ROBERT MAITLAND, basso; Thursday, August 14: EMIL OBERHOFFER, guest conductor, and MARJORIE CHURCH, pianist; Friday, August 15: OLIVE NEVIN, soprano, the STADIUM QUARTET, and SAMUEL GARDNER, guest conductor; Saturday, August 16: MAYO WADLER, violinist, JAMES GODDARD, basso, and MARGUERITE FONTRESE, mezzo-soprano.

The programs will include symphonies and symphonic works by the great masters of all schools: Beethoven, Brahms, Schubert, César Franck, Dvorák, Tschaikowsky, Rimsky-Korsakoff, Rachmaninoff, Borodine, Berlioz, Saint-Saëns, Debussy, Dukas, Massenet, Liszt, Moussorgsky, Glazounoff, MacDowell, Hadley, Chadwick and others, as well as operatic selections and works of a lighter character appropriate for summer programs.

There will be vocal and instrumental soloists of rank on practically every evening throughout the summer. The general arrangement of programs is as follows:

**Mondays and Thursdays, Symphony Nights**

**Wednesdays, Saturdays and Sundays, Miscellaneous Programs**

**Tuesdays and Fridays, Opera Nights**

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In case of rain Concert will take place in the Great Hall of the College, Convent Avenue and 140th Street

## BOSTON MANAGERS PLAN TO GIVE LYNN, MASS., AN UNUSUAL CONCERT SERIES

F. J. McIsaac and A. H. Handley Bringing Famous Attractions to Shoe City Next Season—Copeland, Allan and Havens in Summer Appearances—Manager Handley's Farm Burned—Stetson Humphrey New W. C. C. S. Leader

Boston, Mass., August 1, 1919.—F. J. McIsaac and A. H. Handley, the well known Boston managers, have announced that they will jointly manage a series of six Sunday afternoon concerts next season to be held at Lynn, Mass., in the Olympia Theater. The concerts will be by the full Boston Symphony Orchestra, Pierre Monteux, conductor; the choir from the Vatican; Louise Homer, contralto; a joint recital by Frieda Hempel and Mischa Elman; John O'Sullivan, the Irish tenor, and Fritz Kreisler.

RAYMOND HAVENS AIDS FRENCH MUSICIANS' FUND. Over \$300 was raised at a recital given by Raymond Havens, the admirable young pianist, at a recent concert in Pawtucket, R. I., under the auspices of the Pawtucket Branch of the American Friends of Musicians in France. The entire proceeds were sent to the destitute musicians



RAYMOND HAVENS,  
Pianist.

of France. Mr. Havens played Schumann's "Carnaval," op. 9; numbers from Chopin, Grieg and Alkan; Saint-Saëns' arrangement of the ballet music from Gluck's "Alceste" and Liszt's second rhapsody. That Mr. Havens played up to his usual form is indicated by the following review which appeared in the Pawtucket Times:

The piano recital by Raymond Havens, which had been eagerly anticipated by music lovers of this city, was given last evening before an audience which filled the hall. It was evident from

Mr. Havens' performance that he had devotedly applied himself to the career he was urged to follow by Ignace Paderewski. There was something more than mere technical skill in his playing—there was deep musical feeling. Particularly striking from the standpoint of tonal beauty was Mr. Havens' interpretation of Gluck's ballade in G minor. To this he brought rare powers of dramatic interpretation. His renditions of the ballet music from Gluck's "Alceste," transcribed by Saint-Saëns, and "Le Vent" by Alkan, were deserving of special mention. His closing number, rhapsody No. 2 of Liszt, was played with a finish and skill which stamped him as an artist of the highest order. The applause accorded Mr. Havens at the close of every number left no doubt of the satisfying character of his work, and at the conclusion of the program the audience was loath to leave the hall and called back the artist for two encores.

### GEORGE COPELAND PLAYS AT MAGNOLIA.

George Copeland, one of the ablest American interpreters of modern French and Spanish piano music, helped augment the fund for devastated France in a concert which he gave Tuesday morning July 22, on the North Shore at Green Gables, Magnolia. Mr. Copeland was heard, as usual, in an interesting program, which comprised pieces from Bach, Gluck, Chopin, Satie, Debussy, Groves, Albeniz, Turina and Chabrier. It is reported that the customary enthusiastic audience paid eloquent tribute to Mr. Copeland's altogether individual art.

### HANLEY FARM BURNED DOWN.

Manager A. H. Handley is as well known in New Hampshire as a farmer as he is in Boston as an impresario. At Sandwich, N. H., he not only has a farm house and bungalow for summer visitors, which he often turns over to young musicians to enjoy and prepare their winter programs, but also has, or rather had, a set of splendid farm buildings.

Monday morning, July 28, fire visited him, burning his property to the ground. His loss will amount to over fifteen thousand dollars, but, as he says, "Nobody was hurt, and while the mothers of my colts and heifers were burned, I luckily had a few of the babies out in pasture and will start again." The buildings consisted of a large cattle barn with over one hundred tons of hay in the scaffolds, a carriage barn, a horse barn with quarters for twelve horses, exceptionally built quarters for pigs, two sheds and farm blacksmith shop.

### RAYMOND ALLAN STARS IN LIGHT OPERA.

Raymond Allan, tenor, added another to his long list of successes when he appeared recently in Hingham, Mass., as Ralph Rackstraw in two performances of the perennial Gilbert and Sullivan favorite, "H. M. S. Pinafore." The production was given under the auspices of the Hingham Players' Club for the endowment fund of the Hingham Bed in the American Memorial Hospital at Rheims, France. Those who are familiar with Mr. Allan's splendid achievements as a concert and oratorio singer will not be surprised to learn that this tenor's first appearance as a comic opera star was marked by the same high standard of vocal accomplishment that has characterized his work elsewhere.

### NOTES.

Cara Sapin, the popular contralto, who was associated with the Louisville Conservatory of Music last season as vocal coach, reports the following extraordinary record: one thousand five hundred and sixty-eight lessons in five months and summer course of six weeks; ten appearances as soloist in recital; soloist at Unitarian Church; prepared three pupils' recitals.

Marguerite Neckamp, soprano and vocal instructor, was married last Saturday to Clarence Stein at Huntington, W. Va. Miss Neckamp was soloist at the Melrose Congregational Church and taught at Lasell Seminary.

Stetson Humphrey, baritone, has been appointed director of the music department of the W. C. C. S. for metropolitan Boston, succeeding Alfred Hallam. J. C.

### Newark to Have Fine Artist Series

Newark, N. J., August 2, 1919.—Musical activity in every direction throughout the country is taking on a new spirit, due, no doubt, to a reaction from war anxieties and the desire for cleaner and more elevating entertainment which is also clearly evident in every phase of community existence. Moreover, there is a widespread effort on the part of concert managers throughout the country to extend the territory of their "happy hunting ground" and to take advantage of the general upheaval to plant seeds for development and future crystallization.

News of one of the greatest efforts in this direction comes not from generally conceded "pushing ahead" Middle West, which the artist managers look upon as the biggest field outside of the largest Eastern centers, but from close beside the metropolis and among the concertgoing public of Newark, N. J.

Joseph A. Fuerstman, a young lawyer of Newark, who is a musical enthusiast, believes in progression. Last March and April Mr. Fuerstman ran a series of concerts in which he presented world famous artists, including Schumann-Heink, Novaes, Ornstein, Garrison, Max Rosen, Powell, Jacobsen and Braslaw, which afforded him an opportunity of feeling the pulse of the public, and for the coming season he has booked a series of still greater magnitude. Its roster contains the names that at present spell magic and interest to the general public as well as the specially musical people, and includes Galli-Curci, John McCormack, Jascha Heifetz, Gluck and Zimbalist, Rachmaninoff, Casals, Lazzari and Percy Grainger. But Mr. Fuerstman has not ended here and has shown a true sincerity and esthetic sense and purpose in also placing both the New York Philharmonic and Boston Symphony Orchestras on his course. His effort goes still further, for a local contest of pianists is also to take place, judged by Rachmaninoff, and a prize offered in the form of soloist with the Boston Symphony at its Newark concert. It is not yet stated where the local radius of this competition will extend, but in any case its qualities are far-reaching and should have a stimulating effect on young artists.

L.

### Theodore Harrison for Chicago

Theodore Harrison, for five years head of the voice department of the University School of Music, Ann Arbor, Mich., has been secured by the Lyceum Arts Conservatory, Lyon & Healy Building, Chicago, as voice teacher and director of the music department. Mr. Harrison is



EDGAR SCHOFIELD.

The accompanying snapshot shows Edgar Schofield, bass-baritone, and his wife, Mme. Onelli, soprano, enjoying a holiday at Plymouth, Mass. Mr. Schofield was one of the soloists at the New York Stadium concert recently, after which he and Mme. Onelli started for a vacation in the Adirondack Mountains.

recognized as one of the leading voice teachers of the country. Frank A. Morgan, the manager of the school, states that he and Elias Day, director, each visited Mr. Harrison more than two years ago to undertake to persuade him to come to Chicago, but at that time Mr. Harrison did not feel that he could make the change. However, they continued their efforts, and Mr. Harrison signed the contract with them in May to take up his work in the Lyon & Healy Building at the opening of the seventh year of the conservatory, but did not wish the announcement of his decision to be made until the present time.

Mr. Harrison will be an important accession to the musical activities of Chicago, and his many friends will bid him welcome. Some of the leading singers of Chicago have studied with Mr. Harrison in Ann Arbor. He has filled many important engagements as soloist with orchestras, oratorio societies and other organizations.

Elias Day will continue as general director of the varied activities of the school, the organizing of concert companies which are coached by Mr. Day being an important feature of their work. This conservatory has been making fine progress, and with Theodore Harrison as the new director of the music department the outlook is most promising.

### La Forge-Berumen Summer School Recital

The spacious studios at 220 Madison avenue, New York, were filled with an enthusiastic audience to hear the first summer recital of the artist-pupils of Frank La Forge and Ernesto Berumen on July 19. Edna De Lima, who is coming more and more into her own as an interpreter of art songs, gave a delightful performance of some rarely heard Grieg numbers, as well as a group of French songs, for which she has an established reputation.

Delphine Marsh made her first appearance at these recitals and created much enthusiasm with her beautiful contralto voice and the warmth of her rendition. Mario Rubinoff, who recalls so strongly Edmond Clement, both in voice and appearance, proved to be an artist well worth watching. Charles Carver, who established himself on the recent Schumann-Heink tour as an exponent of the best in singing, gave fine interpretations to the ballade of Moussorgsky and five other songs.

The piano department was represented by Kathryn Kerin, Ida Gusikoff and Elvin Smith, all of whom upheld the high standards of these studio recitals.

Frank La Forge accompanied his artist-pupils.

### Towaco (N. J.) Visitors

Neira Rieger and Elizabeth Wood are summering during August and September at Cedar Lodge, Towaco, N. J.



Mayo Wadler

The American Violinist

Mrs. Jules Dauber, Aeolian Hall, N. Y.

**YVONNE DE TREVILLE**

**SOPRANO**

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## BALTIMORE'S CITY DIRECTOR AND SYMPHONY CONDUCTOR TO REMAIN

Mayor's Announcement of Reappointments Settles All Rumors of Possible Change—Concert Dates for Next Season Announced—Mrs. Newton B. Baker Sings at Fort McHenry—Unique Setting for Outdoor Music Planned—Peabody Conservatory Recitals

Baltimore, Md., July 31, 1919.—Mayor Broening brought the anxieties of the friends of the Baltimore Symphony Orchestra to an end July 22, when he announced that he would reappoint Frederick R. Huber as director of the music for the city and Gustave Strube conductor for the orchestra. There would be no departure, the Mayor said, from the way the musical affairs of the city have been operated in the past. Arrangements for the orchestra's performances next season are now in progress. The first concert will take place at the Lyric on Sunday afternoon, October 19, other dates tentatively selected being November 23, December 14, January 16, February 22 and March 21. Negotiations are being made for the engagement of a group of well known artists.

## MRS. NEWTON B. BAKER SINGS AT FORT MCHENRY.

Accompanied by her brother, Ralph Leopold, Mrs. Newton B. Baker, wife of the Secretary of War, gave a recital on the afternoon of July 29 for the wounded soldiers at Fort McHenry. Long before the hour set for her arrival the men limped into the Red Cross recreation hall or were wheeled in by convalescent aides. Mrs. Baker's unaffected and charming personality, coupled with a pure and sonorous voice, immediately captivated the boys, and they applauded enthusiastically after each number. An aria from "Madame Butterfly," a number of negro spirituals and war songs constituted the program. During the intermissions Mr. Leopold, who has been associated with Percy Grainger in the Army Band School at Governor's Island, gave several piano selections.

## UNIQUE SETTING FOR OUTDOOR MUSIC PLANNED

An unusual outdoor setting for concerts will be built if the plans that Mayor Broening laid before the Park Board recently materialize. It calls for the placing of a band stand in one of the largest reservoirs in the city, the big lake in Druid Hill Park, and lowering of the water level to permit the placing of seats around the edge of the pond like a stadium. Due to the large number of requests for municipal band music and the few places available for holding such concerts where large audiences can be comfortably seated, this proposed arrangement would prove a tremendous attraction from the start. It would be an interesting utilization of municipal property to construct the proposed band stand, as this body of water has lately been abandoned for use as a reservoir.

The plans include the construction of three or four rows of seats around the lake edge, which at its greatest length is over a mile and a quarter, thus forming a seating capacity for thousands. The erection of a sounding board over the band stand would render the music plainly audible at all corners of the lake, as sound readily follows the water. Motor boats would be put on the stand for the enjoyment of those that would like to approach the stand.

## PEABODY CONSERVATORY RECITALS.

An annual recital took place on Wednesday evening, July 30, at the Peabody Conservatory of Music, J. C. Van Hulsteyn, head of the violin department of the Peabody Summer School, and two of his pupils, Vivienne Cordero and Audrey Cordero, playing compositions rarely heard on the concert platform. The opening number was a sonata for violin and viola by Leclair, followed by a sonata for violin by Tartini. This sonata was played by Mr. Van Hulsteyn with Audrey Cordero at the piano. The latter also played the violin in the suite for three violins by Ernest Hutcheson. This interesting work abounds in charming harmonic combinations. Mr. Hutcheson is so well known as a pianist that the opportunity was welcomed to hear him as the composer. The closing number was a Godard suite for two violins and piano. The concert was open to the public, it being one of the series planned for the Peabody Conservatory of Music and the Johns Hopkins Summer School students.

In selecting the program for the Summer School recital which he gave Friday night, July 25, at the Peabody Conservatory of Music, George F. Boyle, pianist-composer, exercised both good taste and good judgment. The program opened with Busoni's arrangement of Bach's B major prelude and fugue, which was read with a great deal of dignity and comprehension. This was followed by Beethoven's sonata in C sharp minor, op. 27, No. 2. Mr. Boyle made the succeeding emotional contrasts very effective indeed. The group of his own works which followed consisted of five short tone pictures, demonstrating splendid creative power. A particularly good impression was made by his gavotte and musetta, "Lake" and "Habanera." Other numbers were Chopin's D flat nocturne and the A flat waltz, op. 42, and Liszt's E major, "Love Dream," and "La Campanella."

Before an appreciative audience, the fifth recital of the Peabody Conservatory of Music and the Johns Hopkins University Summer School series was given on Sunday evening, July 27, by Mortimer Browning, a graduate of the organ department of the Peabody. Mr. Browning is head of the music department of the Greensboro College, at Greensboro, N. C., a position he has held

since leaving Baltimore, four years ago. He was assisted by Alice Seippe, alto, who is soloist at the Grace Methodist Episcopal Church. She has a voice of lovely timbre and wide range. Another recital was given by the same schools on Sunday, July 20, and among the numbers rendered was a sonata by Harold Phillips, the head of the Peabody's organ department. The soloist was Agnes Zimmisch, organist and choir director of St. Pius Catholic Church, who was assisted by Louise Schroeder, recently appointed soprano soloist of the Grace Methodist Episcopal Church choir. Besides Phillips' sonata, Miss Zimmisch played her own arrangement of Scholz's "At the Spring," Gordon Nevin's "Song of Sorrow," Wolfenholme's "Fantasie Rustique" and a prelude and fugue by Bach. Miss Schroeder's numbers included Bartlett's "Oh, Lord, Be Merciful," and Mendelssohn's "Jerusalem."

## SECOND HAYDN SYMPHONY CONCERT PLEASES.

A well chosen program was offered by the Haydn Symphony Orchestra for its second free concert. It took place Wednesday evening, July 23, in the assembly of the Western High School. As a Haydn organization, it is natural

## JACOBSEN OFF FOR MEXICAN CONCERT TOUR

Young Violinist to Give Ten Recitals in and Near Capital of Mexico

Winton & Livingston, the New York managers, have just made the announcement of a unique concert tour which they have arranged for Sascha Jacobsen, the violinist. Mr. Jacobsen, who has been spending the summer near Saratoga, N. Y., will interrupt his vacation to leave for Mexico City this week and play ten recitals in and around the Mexican capital during the three weeks between August 15 and September 6. He will play ten different programs during this short tour and will not repeat any number except by special request. His regular accompanist, Samuel Chitzenoff, is going along with him.

This unusual one man recital tour has been in course of arrangement for some time. The young artist's reputation has been spread through Mexico. An impresario had long sought to bring him there, but the difficulties in obtaining passports were only smoothed out recently. Mr. Jacobsen and his accompanist will go direct from New York to Laredo, Tex., where a representative of the Mexican impresario will guide them through to Mexico City.

Before leaving for Mexico, Mr. Jacobsen will give a recital at Saratoga Springs on August 8, returning to the famous New York resort for that purpose after a visit to Blue Hill, Me., the summer home of Franz Kneisel, with whom he has been coaching the programs for his Mexican tour. All in all, this has been anything but a quiet summer for Mr. Jacobsen, as his vacation has been constantly interrupted by various concert appearances, including one with the Stadium Symphony Orchestra, and visits to New York City for the purpose of making new records for the Columbia Graphophone Company.

This visit of an American artist, quite by himself, to Mexico for a series of recitals is something new in the concert world and will be watched with great interest by friends of the young artist who so rapidly has risen to a place among the very first violinists of the day.

## LAZZARI AND HACKETT SCORE AT OCEAN GROVE CONCERT

## Both American Artists Delight in Interesting Program

Ocean Grove, August 3, 1919.—Carolina Lazzari, contralto, and Charles Hackett, tenor, attracted an unusually responsive audience in the auditorium here last evening, when they were heard in a program of exceptional interest ranging from favorite operatic arias down to the simplest little American songs.

Miss Lazzari's aria came in the "Liete Signor," from Meyerbeer's "Les Huguenots," which offered ample opportunity for the display of her magnificent organ. She was also heard in two groups of shorter songs which included: "Lungi dal caro bene," Secchi; "The Last Hour," Kramer; "The Roadways," Densmore; "Dawn in the Desert," Ross; "Cradle Song," MacFadyen; "Gallia," Mokrejs, and "Before the Crucifix," La Forge. The audience instantly recognized the extent of her art and lost not a detail of it, always greeting the final note of her selections with hearty and genuine applause. As a result of her beautiful singing throughout the evening, Miss Lazzari was obliged to render several additional numbers, which added to the interest of the program.

Charles Hackett's appearance marked another of the few concerts which he has so far in this country, and judging from all appearances it was of signal success. Mr. Hackett was in very good vocal condition and the rendering of his elected numbers bespoke at all times his fine artistic powers. His interpretation of the Racconto, from Puccini's "La Boheme," was superb and there was much charm also in the shorter songs by Salvator Rosa, Massenet, Grieg, Franz, La Forge and Lieurance.

The final number was the barcarolle from Offenbach's "Tales of Hoffman," pleasingly sung by both artists. Frank La Forge added to the general excellence of the concert with his thoroughly artistic piano accompaniments.

E. F.

## Lieut. Wallace A. Cox Home

Lieut. Wallace A. Cox, who has been attached to General Headquarters in France for the last year, reached New York on the transport Zeppelin on Friday, August 1. Lieutenant Cox is still in service, but as soon as he receives his discharge expects to return to his professional work. He has an excellent baritone voice, and had begun a most promising career as a singer when the war called him across the water. He began as a private in the old New York Seventh Regiment and, entering an officers' training school in France, rose rapidly in three months to a commission as first lieutenant.

## Ethel Newcombe at Whitney Point

Ethel Newcombe, the American pianist, who is spending her summer at Whitney Point, where she has a beautiful bungalow, has been invited to join a special concert company which is being formed to make an extended tour of South America early next season. Miss Newcombe, who returned from Europe after this country joined its associates in the world war, will be unusually active as orchestra soloist the early part of next season. She was soloist at the final concert of the Detroit Symphony Orchestra last season.

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Weekly Review of the World's Music

Published every Thursday by the

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WILLIAM GERPENT, Vice-President  
ALVIN L. SCHMIDT, Sec. and Treas.

437 Fifth Avenue, S. E. Corner 39th Street, New York

Telephone to all Departments: 4393, 4398, 4394, Murray Hill

Cable address: Popular, New York

Member of Merchants' Association of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, The New York Rotary Club.

LEONARD LIEBLING, President  
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CHICAGO HEADQUARTERS—JAMES COX, 610 to 655 Orchestra Building, Chicago. Telephone, Harrison 6118.  
BOSTON AND NEW ENGLAND—JACK COLES, 21 Symphony Chambers, 248 Huntington Ave., Boston. Telephone, Back Bay 6554.  
EUROPEAN REPRESENTATIVE—ARTHUR M. ASHILL. Present address: 14, Rue de la Paix, Paris, France.

For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars. Foreign Six Dollars and Twenty-five Cents. Single copies, Fifteen Cents. Advertising rates on application. The Music Trade News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaid, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and bazaars in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1882, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA  
Published every Saturday by Musical Courier Company  
Devoted to the Interests of the Piano Trade.

NEW YORK THURSDAY, AUGUST 7, 1919. NO. 2054

Now that peace has arrived officially, let us all return to music officially.

The New York Tribune reports that the Jewish tune, "Kol Nidrei," was requested from a violinist by a Y. M. C. A. audience over at Palisade Interstate Park the other evening. It remains now for a Y. M. H. A. group of hearers to ask for "Onward, Christian Soldiers."

"La Via della Finestra," a new opera by Zandonai, best known in this country for his "Francesca da Rimini," was presented for the first time on any stage at the Teatro Rossini, Pesaro, Italy, on Wednesday evening, July 31. Edoardo Vitale conducted and the principal parts were taken by Mmes. Caracciolo and Casazza and Messrs. Cinielli and Badini. A cablegram reaching New York reported that it was received with favor, but further details are awaited.

Among the remarkable musical happenings of the summer is the size of the Godowsky Master Classes on the Pacific Coast. The famous pianist pedagogue has just gone from Los Angeles to Seattle, where a phenomenal registration of 150 pupils awaited him. From the Middle West came such a tremendous demand for the Godowsky course that he has decided to institute his classes in Kansas City for several weeks, as announced in detail in another part of this issue. This great popularity of Godowsky is another welcome sign that our American music students at least realize what wonderful opportunities for the highest artistic studies are obtainable in our own land without going to Europe.

The open air "Aida" at the Sheepshead Speedway next Sunday, August 10 (Fortune Gallo and Andres De Segurola, managers), promises to be a unique and in many respects a stupendous event, for no expense and trouble have been spared to attain that end. The conductor is Polacco, who came from his honeymoon in the West to lead the al fresco "Aida." The principals will be Salazar, Rappold, Van Gordon, De Segurola, Stracciari, Marie Tiffany, Rossini. The advance sale is over \$12,000, as the MUSICAL COURIER goes to press. The dress rehearsal will take place on the morning of the performance; and as it will be impossible for the 1,500 supers and choristers to return to New York in the interval between the rehearsal and the performance, the management has contracted with a caterer to supply over 1,500 luncheons for the force, the repast to be served on the lawn. A mammoth audience is certain to be at the Speedway.

next Sunday evening, and to say that curiosity and expectation are rife here in interested circles is to put it very mildly indeed.

The oldest tune in the world, declares the New York Evening Sun, is "For He's a Jolly Good Fellow," which used to be sung by the ancient Babylonians. Wrong. The oldest tune in the world is the refrain Adam used to sing in his bathtub of a morning.

The Corriere di Milano says: "According to the magazine 'Musica,' Boito had not instrumented the last act of his opera 'Nero' at the time of his death, and his literary executor, Senator Albertini, has entrusted the work to Toscanini, who has already begun it. This is a statement that calls not for one, but for ten confirmations. According to our information, the last act of the opera—the fifth—will not be presented when the work is placed on the stage."

Los Angeles is to be heartily congratulated upon the engagement of Walter Henry Rothwell as leader of its new Symphony Orchestra, which goes for the present under the name of the Los Angeles Philharmonic. Mr. Rothwell is a symphonic conductor of the very first rank, as he proved in his service with the St. Paul Orchestra and in the magnificent work which he did at the New York Civic concerts three seasons ago. In no other country than America would he have remained so long without a permanent position as the head of some great symphonic organization. His going to Los Angeles means a great deal to the cause of good music on the Pacific Coast.

Although there have been few musical families in history, a noted exception was that of Johann Sebastian Bach, a score of whose descendants and relatives were known in the musical world. America just now has two noted musical families: the Hacketts, in which Arthur is as well known in the concert field as Charles in the operatic, while a younger brother, George, promises also to develop an exceptional tenor voice; and the Ponselles. Rosa Ponselle, the Metropolitan star who will appear next season in joint recital with Riccardo Stracciari, the famous baritone, has a sister, Carmela, who has a contralto voice of quite unusual beauty, and a brother, just returned from war, whose tenor voice is now under cultivation and promises splendid results.

On the same day as Oscar Hammerstein, and in another room of the same hospital, there passed away another man prominent in musical circles on both sides of the Atlantic—Richard Epstein. An artist to the finger tips, Epstein will be especially remembered in this country for the exquisite accompaniments which he provided for most of the leading singers of the day and for his contribution to the marvelously beautiful ensemble of the Elshuco Trio. Those who knew him well and who met him at social evenings found him a genial, warm hearted companion, and none who ever heard him play them on such an occasion will forget his performances of the beautiful waltzes of his native city, Vienna. It was his delight to sit at the piano and play waltz after waltz with that inimitable "Wiener Schmiss" which comes forth only from the soul of the native.

The MUSICAL COURIER for many years has been studying the progress of public school music. Fully aware of the fact that the efficiency of this branch of the art has deserved more public recognition than has been accorded it in the past, we have decided to institute a department which will fully represent the interests of school music. The column will be edited by George H. Gartlan, director of music of the public schools in the City of New York. The aims of this department of "Music and Public Education" will be: (1) To advance the interests of public school music and music teachers; (2) to help supervisors to better accomplishments; (3) to procure the recognition their service justly merits; (4) to be a forum for the discussions of your views in connection with this important subject. To these ends supervisors of school music are invited to co-operate with the MUSICAL COURIER and to send in any information you may have regarding the work you are doing and which you think will be of interest to your co-workers. You are also invited to send from time to time illustrations of the musical activities of your schools, colleges and universities. The supervisor of school music is a force in our general education. He is a factor in the great scheme of Americaniza-

tion and he should impress upon the community in which he works the importance of his mission.

"X. Q. P." writes, "How is it that Clarence Lucas, the date hound of the musical world, overlooked the fact that June 21, 1919, was the centenary of Offenbach's birth; or did I merely overlook the fact that Clarence Lucas did not overlook the fact that Offenbach was born on June 21, 1819?"

If there is one thing about which the MUSICAL COURIER feels some satisfaction it is that it did not permit itself during the war to be cajoled, brow-beaten, blackmailed, commanded, or entreated to attack great music by dead composers because their compatriots were at war with our nation. The MUSICAL COURIER has peculiar notions about the place of art in the scheme of the world's affairs, and one of this paper's pet hobbies is that great art cannot be destroyed by argument, prejudice or passion. Those delectable souls and publications who attacked "enemy" music because of fear or self-interest, now are conspicuous by their silence on the subject, but their antics during the period of test and trial will not soon be forgotten by wide visioned and correctly balanced musicians and music lovers.

"Il Figliuol prodigo" ("The Prodigal Son"), an opera by Ponchielli, quite unknown on this side of the water, was recently revived at Florence, Italy, with such success that a special season is now in progress at Verona during which the work is to be presented in the famous Roman arena in that city. This arena, it will be remembered, was the scene of Zenatello's great revival of "Aida," in the summer of 1913, which was a tremendous financial success as well as an artistic one. Evidently Italy has been having its own troubles with rain, for the management of the present season has arranged to give scheduled performances in the Teatro Filarmonico in case of rain, and further, it has provided a double cast throughout, so that there will be no chance of a performance being postponed on account of illness of any participant.

The students of Johns Hopkins University, Baltimore, are beginning to realize what the university has acquired in its newly organized orchestra. This is the first time that a university orchestra has been organized there for the study of serious music, and its first concert in McCoy Hall gave every indication that the adventure would be successful. Congratulations should go to Edwin Litchfield Turnbull, the president of the association (through whose untiring efforts Hopkins is to be placed, musically, one hopes, on as high a plane as she occupies in many other fields), Charles H. Bochau, the able conductor, and the members of the orchestra. Surely the undergraduates of the university will not neglect the wonderful opportunity of improving their musical talent, and of engaging in a college activity with graduate students and older friends of Hopkins.

## A NEW "SALOME"

The Paris Opera recently produced "Salomé," by Armand Mariotte, who, like Rimsky-Korsakoff, combines in himself the professions of naval officer and composer. According to the only American music critic present, Pitts Sanborn, of the New York Globe, the work "is not an opera at all; it is a funeral, and a superlatively tedious one at that." We quote further: "The costume of Salome apparently was from one of the Aubrey Beardsley's drawings for the Wilde piece, but Beardsley drew slim women, and a 500 stone prima donna in a voluminous evening dress, cut rather high, and a mauve opera cloak suggested nothing but a prosperous dowager who had just dined abundantly at the Ritz going on somewhere. If this weighty lady's manoeuvring in the neighborhood of the Prophet drove the Captain of the Guard to suicide, what would that sensitive young man have done had he survived to see her obese advances toward the severed head? When Herod cried to the soldiers 'Kill that woman!' you felt like adding Schopenhauer's pencilled comment on the quick curtain after the first act of the 'Die Walkure': 'And high time, too!'"

Lucienne Bréval was the Salomé, despite the fact that she lacks only one year of half a century. Sanborn says that she "got together a good deal of voice to sing this opera and her declamation at times was as musical and expressive as the clumsy writing of Mariotte would permit." In the dance she was of course replaced by a member of the ballet.

## VARIATIONETTES

By the Editor-in-Chief

Walter Anthony, the former San Francisco music critic, has been captured by the Seattle Post Intelligencer and in the future will guide the public and goad the musicians of that enterprising city. Mr. Anthony was interviewed when he arrived there and his remarks impress us deeply, for he confessed that critics are useful persons and that they and musical papers and their editors play a more important role in the commonwealth than is generally understood. Also he pointed out that no critic knows it all, but that they are "gossips of music," and their activities "are calculated to stir up interest, comment, conversation, argument, and such differences of opinion as make for a healthy and energizing divergence of expression born of temperamental differences of viewpoint. Since we do not all hear alike, we cannot think alike."

Mr. Anthony believes in advertising in musical papers. He not only believes in it, but says publicly that he does, to wit:

Aside from the social functions of music that center in the musical journal and eliminating suggestion of moral or esthetical obligation to the critic, and the music journal or department of a newspaper, the musician, the teacher, and the professional executant owe it to themselves to assist in the support of musical departments and musical journals, and are foes to their own material interests when they fail.

When the musical editor (of a daily) can go to his managing editor with tangible evidence that the public is interested in reading about music the newspaper will find space commensurate with the importance of the topic and the significance of the event.

What is true of the editor of the musical department of a newspaper, is true of the editor of a musical journal—though the latter, of course, finds his entire sustenance in musical interest. The teacher that will not advertise, the musical event that will not project its hopes through the medium of the columns of paid advertising in music journal and newspaper, is not only standing in his own way, but blocking the efforts of those who are doing their most to establish music as a vital part of the community's life. How can journalism do anything for the musician that will not do anything for himself?

"Oh," says the teacher, seeking a gratuitous notice at the hands of a musical editor, "Oh, I never advertise. It's undignified!"

That has been said to me so often that I can tell in advance usually when it is coming.

If all teachers, music makers and music consumers were like minded there wouldn't be any musical department in any newspaper, so the position of dignity taken by such opponents to advertising is the graceless attitude of those who seek to crowd in a chartered car and avoiding their share in the expense participate in the privileges made possible by the greater liberality of their betters. I can see no dignity in this position. It looks to me more like mendacity.

Wynne Pyle is occupying the Ash Cottage at Bar Harbor, Me., and Sarah Ash, the owner, was interrogated the other day by a neighbor, to this effect:

"Who has your house this year, Sarah?"

"A musician."

"Good gracious, doesn't the practising set you crazy?"

"No; I enjoy it."

"Well, Sarah Ash, you always were queer."

Andres De Segurola is a high baritone. Last week he flew at 3,100 feet in an aeroplane over the Sheephead Speedway where the police games were taking place and dropped 10,000 leaflets announcing the open air "Aida" (August 10) of which he and Fortune Gallo are the joint managers. The cast is in fine condition for the event, and the elephants and camels, when interviewed the other day, said that they never felt better. Allons, mes enfants, to the Speedway next Sunday.

Izra hastens to say: "The Hudson River Day Line issues a little booklet called 'Vacationettes.' Any infringement on the sub-title of your department?"

When we wrote last week that many a "Chanson d'Amour" isn't, the printing room powers made it read "Chanson d'Armour," which on the whole was rather an improvement.

The daylight saving should be retained at least until after we see whether future Wagner performances are to be given uncut as heretofore.

A Chicago reformer proposes the abolition of all church choirs. The movement for world-peace continues to make rapid progress.—The Optimist (Pittsburg).

Richard Strauss must have read that Sir Joshua Reynolds's "Mrs. Siddons as the Tragic Muse" sold in London a few weeks ago for £52,000. At any rate, Richard has the Musikhaus Hüni (of Zurich, Switzerland) send us an offer to sell a number of the composer's manuscripts—from the 1880-1898 period—for the modest sum of 220,000 marks (\$50,000 at pre-war exchange rates). The collection includes the opus 2 string quartet, the serenade for wind instruments, violin concerto, opus 10 songs, symphony, piano quartet, "Aus Italien," sonata for piano and violin, "Don Juan," "Macbeth," "Death and Transfiguration," "Guntram," "Till Eulenspiegel," "Don Quixote."

1402 Avenue A, New York, N. Y., July 31, 1919.

DEAR SIR:

I refer you to the full-page advertisement of the National American Music Festival, signed A. A. Van De Mark, on page 11 of the MUSICAL COURIER dated July 24.

I am not at all acquainted with the mentioned gentleman, but he is evidently not one of those who are "100% American"—after they are 100% British. The advertisement he wrote—or at any rate signs—contains evidence to the effect that he knows that the logical and eventually inevitable and exclusive name for the language Americans speak and sing is the American language, and here's hoping that the MUSICAL COURIER will see the point and act on it, and adopt for its regular editorial and literary style the greatest nation-name for the greatest nation's national language.

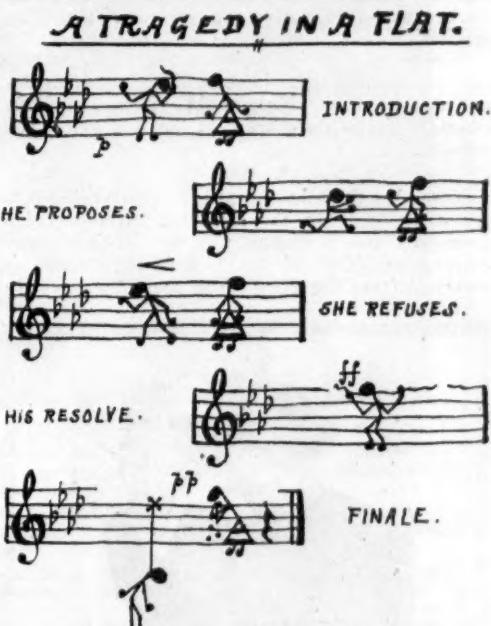
I am also writing a commendatory letter to Mr. Van De Mark. I read every issue of the MUSICAL COURIER.

Yours very truly,

AMERICAN.

Enrico Scognamillo wishes to know whether Paderewski's "Minuet" is to be the new national hymn of Poland.

And by the way, these lines, called "A Synagogue in Poland" (published in The Nation re-



Andrea De Parry, the Greek tenor, was surprised recently at one of his recitals when an usher brought him the pen and ink sketch shown herewith and sent by a listener with this request: "Will you please have the kindness to sing this ditty?"

cently) struck our fancy and mayhap might inspire Ernest Bloch to a descriptive symphonic poem:

I stumble, from the foul and noisy street,  
Down four flag steps, into the basement gloom.  
Here Rembrandt figures in the bare, bleak room  
Drones from the Talmud. Deep in their retreat  
Blear-eyed old women murmur at their prayers.  
A tall swart youth with spirit-haunted eyes  
Winds praying shawl about him, while he stares  
Into the dimness, at the forms which rise.

The reader pounds the desk for evening prayer;  
An awful quiet falls. God's presence creeps  
Upon these swaying bodies, bent and spare.  
"Out of the depths I call," a hoarse voice weeps.  
"How long, O Lord?" cuts through the air. A thrill—  
A beard droops low, and all again is still.

The daily newspapers of this city seem to think that music is an indoor sport for winter. If they did not, they surely would extend more support to the excellent orchestral concerts at the Stadium. The sponsors of that series are not clever press

agents. They should arrange to have a murder committed there, a bomb thrown at some German composition, or—best of all—to have Jack Dempsey among those present and say "this show sure has some punch to it."

These poor writers and composers never seem to be able to escape the unmusical lady who sings or plays in the flat upstairs, or next door, or across the way. Pulitzer's bête noir lives in the flat below, as told in these lines he sends us:

MUSIC HATH CHARMS, ETC.

There's a lady I know  
(To my grief and my woe,  
For she lives in the very next flat down below,  
And flats are not proof against sound, as you know),

Whose joy is to play  
The piano all day,  
And to lift up her pitiful voice in a way  
That frightens my poor little muse into fits,  
And drives her demented clean out of her wits,  
And me into words I'm unable to smother,  
Though they'd certainly shock me if used by another.

C! C!  
So hammers she

While she loudly gives voice to a very flat B,  
To which I reply with a very sharp D!

A! A!

Next she will play,  
While her voice is at B or still further away;  
And the greater the discords that come from her throat,  
The louder she bangs the unfortunate note,  
Till my poor little muse clasps her hands to her ears,  
And flies from my flat in a torrent of tears.

When her throat has got sore,  
And can quiver no more,

She sends for the tuner, and almost before  
The neat little mannikin gets to the door  
I hear her complain,

In a much aggrieved strain:  
"That wretched piano wants tuning again!"

So the meek little tuner the keyboard doth try—  
He pitches it low and he pitches it high  
In the vainest of efforts: It never will go  
In tune with the voice of the lady below.

Although the nut season starts later in the summer, this fell from the tree last week—and evidently struck on its head:

New York, July 25, 1919.  
DEAR EDITOR—I'm taking lessons of vocal coaching with a teacher, who is well known in New York.

When I went to try my voice (it was in December last year) he asked me what nationality was I. Russian, and he said he was too. Very glad, indeed.

Being same nationality, he was going to charge me one dollar less for each lesson. Everything went satisfactorily for the period of three months. Then, one evening, Satan tempted him to bring a framed picture to the office. The figure which represented, was a young Russian peasant. While looking at the picture and trying to criticise it, to show how wise was I, all in one sudden emotion, I exclaimed: Do you remember the life as a peasant, teacher? If Milton regained the lost Paradise, there is no chance for me to regain it.

He hasn't been no more so enthusiasm with me, since then, and besides it, he doesn't even correct my errors, and the lesson is poorly given.

I can't pay no more to another teacher than what he is charging me.

Shall I ask him to pardon me, because I didn't mean to scrutinize him? Or follow back my cart of fruits, and and never to sing again of becoming a singer?

(Signed) BROWN SACKVITZ.

In the death of Oscar Hammerstein, music in this country loses one of its most interesting figures. By virtue of his many sided activities, his unfailing courage and resourcefulness, the picturesqueness of his various projects, his luminous successes and brilliant failures, his faculty for personal publicity, and the daring and wit of his conversation, he was a personality that appealed to the sympathy and imagination of Americans and he gained additional hosts of admiring friends when it became evident that he had succeeded in establishing rivalry which was felt by the Metropolitan keenly enough to induce that institution to fight him legally and morally until he appeared to have been driven permanently out of the field of grand opera. The history of the Manhattan Opera, which brought on the feud, is too well known to need detailing at this time. What Hammerstein did for grand opera here through his importation of new singers, an unacknowledged repertory, conductors and stage managers with fresh ideas, can hardly be overestimated. The good effects of his regime still are in evidence and higher standards and requirements have been set for impresarios by our public since the Hammerstein innovations. His introduction of the French singers and operas is an achievement that is bound to bear results here for all time. He liberated the public from the tyranny of a repertory in which Verdi, Meyerbeer, Puccini, Mozart, and Wagner ruled supreme to the exclusion of nearly all other composers.

Hammerstein's life was an unusual and romantic one, full of adventure and excitement, ups and downs, dazzling plans, seemingly impossible

schemes miraculously realized. It is a career possible especially in this country and Hammerstein, born in Germany, became a typical American through his life and training here. Possessed of shrewdness, determination, large vision, he conquered all material obstacles, and failed finally because his ambitions lay in a direction where profit was impossible and the financial expense connected with successful artistic achievement could be met only by the purse of millions. Himself a superficial musician, nevertheless Hammerstein had a correct artistic perspective and a sincere wish to give the public the best in tonal presentation. Always, however, he combined his art inclination with showmanship of the most acute kind. He was the musical cousin of Barnum. He was a great impresario in every sense but a financial one. He was a savior in grand opera. He was a joy in the way he kicked traditions aside. He was honest and loudspoken in his opinions. He had a wealth of human understanding and unholly wit under his famous silk hat. He made life exciting for other opera impresarios and he made it gay for us onlookers. He will be missed. He was unique.

What with the movies, the Chautauquas, corset and perfume indorsements, phonograph subsidies, and orders for magazine articles, we do not see why any prima donna ever bothers to sing in grand opera.

In a catalog of new organ music we find a "Burlesca" and a "Rhapsody," "Dance of the Odalisque," titles that somehow do not seem appropriate for compositions for the Miltonian instrument, as some one called it correctly.

The Los Angeles Record, a paper opposed to capitalists and capitalistic subsidies, is not in favor of the consolidation of the Los Angeles and Philharmonic Orchestras of that city. The Record observes:

The Boston Orchestra travels the country over, and is known the world over. The Minneapolis Symphony comes to the Coast to give concerts that obviously outclass the San Francisco Orchestra in its own city. The Cincinnati Symphony wins laurels in New York.

These orchestras are heavily endowed. Is Boston superior to Los Angeles as a city? Is Cincinnati? Is Minneapolis? The saints preserve us!

The Los Angeles Symphony should have a permanent \$5,000,000 endowment, should procure the finest instrumentalists in the United States as the artists and soloists making up its personnel, and should make the name of Los Angeles synonymous with musical supremacy in every city of the land.

Today is the twenty-ninth anniversary of the first pronouncement by a sad eyed critic that Tschaikowsky's music would not outlive him by ten years. He died in 1893.

Huneker emphasizes that painters get along without professional criticism. Musicians get along in spite of it.

It was Huneker, too, who throws an interesting sidelight on musical militarism, by reminding the world that Chopin madly loved Poland, yet Chopin never locked his piano to take up arms for his native land, to fight or die for her, as did his countrywoman, Emilia Plater. Chopin sang his dreams, his disillusionments, in his music, his fiery patriotism in his polonaises.

That reminds us. Paderewski said to the Associated Press the other day that "Polish blood is still to flow for territory not yet returned to the Polish patrimony." Whose blood will flow? His?

The London Times surprises us by saying that Dolci, the tenor, shouted in "Tosca," and that Mark Hambourg, the pianist, was in a chastened and gracious mood when he played Chopin. Everything seems turned around these days.

"I wouldn't have my boy taught grammar at all, if I had my way."

"That's a strange idea. Why not?"

"I intend that he shall be a writer of popular songs."—Boston Transcript.

O, Wagner, where is thy sting?

Kunitaro Isaka, manager of the Tokio Imperial Theater, is a London visitor and to a Daily Mail interviewer he expressed surprise at seeing so many bedroom plays in the English capital. "They would not be permitted in Tokio," he added. The cult of the pajama continues on the New York

stage, but it is varied occasionally by some such piece as "Nightie Night," which opened in our intellectual town last week.

Oliver Ditson Co. publishes a new book called "Essentials in Conducting." One of them is an orchestra. Ask some of our jobless American conductors.

R. E. Johnston informs us that on the night of July 16, between the hours of midnight and four in the morning, Mischa Elman, while supposedly quietly sleeping in his room at his apartment, at Euclid Hall, Eighty-sixth street and Broadway, dreamed the following:

The new Polish Premier, Ignace Paderewski, formerly the world famous pianist, appeared before him as prime minister of the rejuvenated country, Poland, and even in the capacity of premier came to give concerts here. He told Elman that the income for the Prime Minister of Poland was not sufficient for his needs, and he was therefore obliged to come to America for another tour.

The scene now shifts to Carnegie Hall, where Paderewski is seated at the piano before a large audience. Naturally, being the Prime Minister of Poland, instead of having the usual public on the stage, he had a bodyguard of soldiers (but no outriders). While Paderewski is seated at the piano, performing, envoys and messengers run in with dispatches. Even as he played the 'Marche Funèbre' of Chopin, he was obliged to stop in the middle of the movement to receive the envoys. As often as he was interrupted, he would pause, open the dispatches quickly and read their contents, wearing a very stern expression as he read. Then he would dismiss the messenger and resume his playing. Before he finished the last movement (for in spite of the numerous delays he succeeded in executing the entire sonata), sixteen messengers had arrived with missives of momentous diplomatic significance.

"And then—Mischa awoke. He was delighted that it was only a dream and that Paderewski was still in Poland, and that the latter was not coming to America to take away the receipts of the other pianists.

"On account of the double nature of the attraction—not only as the famous pianist Paderewski, but as the premier Paderewski, of the new born country, his intrinsic draft at the box office was colossal."

Never has there been heard in New York a better orchestra than the one that Arnold Volpe assembled and is directing at the Stadium every evening, made up of the pick of the symphonic material from the New York and other eastern



TOSCANINI, FATHER AND SON.

Arturo, former baton genius of the Metropolitan, is very proud of his son, who is a captain in the famous Italian Alpine corps. This is the way the cartoonist of a Milan paper saw them walking along the Corso, deeply engaged in mutual thought.

orchestras. The men on the solo desks are a pure joy to listen to, and the tone of the various choirs as well as the tutti is ideal.

Secret diplomacy is what opera circles always have been practising.

Novelists who write stories about musical geniuses usually convince us of everything except that the hero is a musical genius.

As indicative of our national musical achievement, shall we regale the Prince of Wales on his visit here with a gala performance of grand opera, or a peppy concert of popular hits by the champion jazz band?

Caruso's films were not a success and it is told that when the movie promoters who engaged him looked at his first picture one of them muttered: "For God's sake, sing."

LEONARD LIEBLING.

### KULTUR FROM VIENNA

The MUSICAL COURIER in its issue of July 17 made the first announcement of the intention of Franz Lehár to come to this country soon and in commenting upon the announcement remarked: "Whether America is anxious to have him or any of the others at the present time is a question."

About two weeks behind the MUSICAL COURIER as usual, the musical news in the daily papers of July 29 carried the following associated Press dispatch:

Oscar Strauss, the Viennese light opera composer, is organizing a tour of the United States for himself and a number of Austrian composers (among them Franz Lehár and Emmerich Kalman) and singers next spring, if passports can be obtained.

"We want to conduct our own operas and show the people of the United States that we have culture here worth preserving despite the war's ravages," said Strauss today.

The amount of culture in the average Vienna operetta could be put in a wine glass and covered over by a gooseberry leaf, like the profits of the famous apothecary shop run by Mr. Pickwick's young friends, Messrs. Sawyer and Allen. Strauss, Lehár, Fall and Kalman write some charming and delightful tunes, and in this fact lies the only possible claim to culture for the Vienna operetta. Certainly there is nothing cultural in the inane, stupid, oftentimes would-be-naughty books to which these good tunes are set. No, no—if Mr. Strauss thinks that a visit of himself and his associates would provide us with anything new in the line of "Kultur" he is mightily mistaken. We have gotten on very well during the last three or four years without any new Viennese operettas. The best of the native product, supplemented by a successful revival of the Gilbert and Sullivan works—which are to the sensual Viennese products as light to darkness—have kept us very comfortably and satisfactorily amused.

Far from being able to teach us anything, the Viennese tune makers could, on the contrary, learn many things valuable to themselves if they come over here. For instance, first of all how their own works should be put on the stage. For ten years previous to the war we saw practically all the Viennese successes performed in Vienna and in other leading continental cities, and there is no approach to the standard of production in America. But why waste words on such an insignificant matter. The attempt of Mr. Strauss to link trifling waltz tunes and "Kultur" is rather absurd. We are driven to the conclusion that he has been fortunate enough to find a clever press agent; and we prove that fact ourselves by devoting all this space to him and his unimportant associates.

The great orchestra at the Stadium plays this summer the overture to Johann Strauss' "Die Fledermaus," an operetta written in 1874. Does Oscar of the Strauss race—who, by the way, is no relation to the famous waltz king—imagine that any of his music for "The Chocolate Soldier" will survive for forty-five years? Is there indeed an orchestra today playing any of the "Chocolate Soldier" music, though the operetta is scarcely ten years old?

### MATZENAUER A DRAWING CARD

Margaret Matzenauer was the Stadium soloist last Saturday evening and seven thousand five hundred and sixty persons paid to hear the concert. That is a decided tribute not only to Mme. Matzenauer, who was the special attraction of the evening, but to Arnold Volpe and his splendid orchestra who are providing fine programs every evening of the summer.

**UNIQUE OPERATIC FIGURE  
LOST TO MUSICAL WORLD  
IN OSCAR HAMMERSTEIN**

(Continued from page 5.)

here and planned various traveling operatic ventures, and chains of opera houses for the inland cities. Nothing came of all that, and finally he built the Lexington Avenue Opera House, intending to give opera there in English. The Metropolitan sued to enjoin him and the courts sustained their plea. Thereafter the spirit of Hammerstein seemed broken. Financial and domestic misfortunes rained upon him, and lawsuit followed lawsuit until it seemed as though he always was entangled in legal proceedings.

Hammerstein's personal characteristics were an excessive, untiring industry, large imagination, limitless courage and initiative, a true conception of the artistically beautiful in music, and a wonderful gift for picturesque and humorous expression in conversation.

The New York Times gives this pen picture of the late impresario:

**HIS PERSONAL CHARACTERISTICS.**

"To the newspaper reading and opera going public Mr. Hammerstein was a droll genius with a penchant for epigrams, who always wore a high hat of ancient vintage and carried a black cigar. To those whose privilege it was to know him intimately he was a brilliant companion whose ordinary conversation sparkled as brightly as the wit of the most famous after dinner speaker.

"The high hat passed with the opera days; the cigar, the epigram and a delicious accent were always with him. On summer nights he could generally be found sitting in the last box on the Victoria Roof, and in the daytime he was usually putting around in his den within the build-

**MUSICAL COURIER**

most men do in the course of a whole lifetime, to say nothing of putting them into execution. I have guarded my health zealously. I live a life of incredible simplicity—I never drink and I smoke only twenty-five cigars a day. Don't think in telling you this that I'm boasting of my qualifications for a proscenium box seat up above, for I have no immediate desire to leave my life of usefulness here to go to heaven, where there is sure to be a chorus which I have not selected, like as not with wings, too."

**HAMMERSTEIN'S FUNERAL.**

Oscar Hammerstein had a public funeral at Campbell's Undertaking Rooms on Monday morning, August 4, and thousands of persons viewed his remains. All the prominent musical and theatrical representatives in town were present. Rabbi Silverman spoke and John McCormack sang "The Lost Chord."

The pallbearers were Lee Shubert, A. L. Erlanger, Marc Klaw, David Belasco, George M. Cohan, A. H. Woods, William A. Brady, J. J. Shubert, Morris Gest, Percy G. Williams, Lyle D. Andrews and Henry Rosenberg.

**Richard Epstein**

Richard Epstein, the well known pianist and accompanist, passed away in the same hospital where Oscar Hammerstein died—the Lenox Hill Hospital, New York—and upon the same day, Friday, August 1, after a lingering illness of several months' duration. He was born in Vienna, January 26, 1869, the son of Prof. Julius and Mrs. Amelia E. Epstein. His father was professor of piano at the Vienna Conservatory from 1867 to 1901, and Richard Epstein studied piano with him and theory with Robert Fuchs. Epstein was very well known on the continent, having appeared professionally in all the countries of western Europe, both as soloist and accompanist to



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**FUNERAL OF OSCAR HAMMERSTEIN.**

Oscar Hammerstein, famous theatrical producer and grand opera impresario, buried from Temple Emanu-El, where an impressive public funeral was held. The foremost American theatrical managers and actors attended the funeral and acted as pallbearers.

ing. This was a little room tucked in under the balcony and guarded over by the ushers who always patrolled the corridor. If you were of the elect, when your name had been borne in you were ushered into the sanctum.

"He rarely talked of the past; the living present and pregnant future interested him more. And so, while his personality and experiences offered a rich field for the biographer, there is no such record of his life.

**EXAMPLES OF HIS PICTURESQUE SPEECH.**

"The many interviews with him published in the newspapers are full of examples of his picturesque habit of speech. In his epistle to the Philadelphians in which he delivered his ultimatum about the continuance of his opera season, he said: 'Do you want opera in Philadelphia? If so, speak within thirty days, and when you do speak, say something. Otherwise I'm a busy man.'

"Some of the things he said on sailing for England to take charge of his London Opera House, then in course of construction, are indelibly inscribed on the writer's memory, for that was his first meeting with the Immortal Oscar. Some one asked him whether he intended living in London, and he flashed back: 'Naturally. How do you think I could cover two hemispheres with one seating capacity?' Then he was asked where he would get his singers. 'In the operatic puddle,' he replied, 'there are just as good fish as have ever been caught.' This was his explanation that day of Chicago's indifference to 'Salome': 'Chicago is the home of the Beef Trust and maybe the packing houses out there want no competition in the slaughter house business. Another thing—this is confidential—the women in Chicago wear flannels, so they are opposed to the nude. Artistic lines don't appeal to them.'

"I've had the ideas,' he once said in talking of his career, 'but I've worked harder just getting them than

some of the leading singers, including Sembrich, Farrar, Fremstad, Destinn, Culp, Gerhardt and many others. He appeared, too, in chamber music with such famous artists as Kreisler and Elman, and, like his father, was professor of the piano at the Vienna Conservatory. At the beginning of the war Epstein came to New York, where his services were in constant demand both as teacher, pianist and accompanist. Last season he was associated with Samuel Gardner and Willem Willeke in the Elshuco Trio.

**Charlotte Walker**

Charlotte Walker De Komlosy, wife of the portrait painter, Edward Komlosy, died on Friday, August 1, at the home of her sister, Mrs. Daniel L. Miller, at Hillside, N. J.

Mrs. De Komlosy, under her maiden name of Charlotte Walker, was once very prominent in the musical world of America. She was born at Westfield, N. Y., in 1860, and, possessing an unusual voice, began her musical studies when only fifteen years old. She was called on unexpectedly one night to sing Elsa in "Lohengrin" at the old Academy of Music, and met with instantaneous success. She was a member of the American Opera Company under Theodore Thomas' leadership, sang at the Metropolitan Opera House in oratorio under the direction of Leopold Damrosch, and for several seasons in Philadelphia with Gustave Heinrichs. She also sang abroad, appearing at the Crystal Palace and at Albert Hall, in London, and throughout the English provinces. After her return to America she sang in the leading churches of Brooklyn and New York City. She was married to Mr. De Komlosy in 1902, and two years later they went abroad, making their home in a suburb of Vienna, where she remained until the beginning of the war, returning in 1916 to live with her sister.

**I SEE THAT—**

Arthur A. Penn, composer of "The Magic of Your Eyes" and "Smilin' Through," digs in his garden for new ideas.

Mary Jordan is the bride of Lieutenant-Colonel Cresson, Columbia University announces the rules for the \$1,500 Pulitzer scholarship competitors.

Mabel Riegelman will be available for concert and recital after the first of the new year.

Lois Willoughby is no longer a bachelor girl.

The Music Service League, 103 Park Avenue, New York, wants musical instruments.

Mr. and Mrs. Carl Fiqué spent July at Atlantic City.

Romeo Gorno is entering upon his twenty-sixth season at the Cincinnati College of Music.

Eight days' rain does not dampen Willow Grove audiences' enthusiasm for Kathryn Lee.

An old Southern darky says that May Peterson "takes the cake."

Two hundred fresh young children's voices are lifted in song at Chautauqua, N. Y.

George H. Gartlan says that the school house has become a community center.

Marguerite Ringo sang for the boys of Base Hospital No. 1.

Zandonai's "La Via della Finestra" was given its première at Pesaro, Italy, on July 27.

Pitts Sanborn calls Armand Mariotte's "Salome" a funeral.

The new Deportation Bill will send back Dr. Muck.

Sascha Jacobsen is seeking new laurels in Mexico, where he is engaged for ten concerts.

The Chicago Musical College has re-engaged Percy Grainger for next summer's session.

Montemezzi's "La Nave" will open the Chicago Opera season.

Ethelynde Smith has given song recitals at twenty different colleges.

Vahrah Hanbury will spend the rest of the summer working with George Hamlin at Lake Placid.

Charles Harrison finds Reddick's "Two Loves" a very singable song.

Julia Claussen is enjoying her native home in Sweden for the first time in seven years.

Beginning in this issue George H. Gartlan, director of music in the New York public schools, will contribute a series of weekly articles on "Music and Education."

Frederick Gunster will be the tenor soloist at the Stadium on August 11.

Manzucca's "Star of Gold" was sung three times during one week.

The Ganapoli School of Musical Art has secured the services of Ottokar Malek.

Oscar Hammerstein and Richard Epstein died on the same day.

The tour of the St. Cecilia Orchestra of Rome will begin with a concert at the Metropolitan Opera House in October.

Manager A. H. Handley's New Hampshire farm was partially destroyed by fire.

Hugo Riesenfeld and Hugo Zuro have organized an opera school at the Rivoli Theater, New York.

Secretary of War Newton B. Baker's wife sang at Fort McHenry.

Pietro A. Yon, organist, will be heard in more than a hundred cities next season.

Emil Oberhoffer has a perennial sense of humor.

Marcella Craft will sing for the "old boys" of her father's regiment, the Ninety-eighth Ohio Volunteers.

"When You Look in the Heart of a Rose" is still blooming in Chicago.

Alice Moncrieff will sing at the Stadium and Columbia concerts the same evening, August 13.

Nevada Van Der Veer and Reed Miller created a very favorable impression at the Sunday evening Stadium concert.

Sol Marcossen as head of the violin department of the Chautauqua Summer School for twenty years still retains his popularity.

New York churches will lose the valued services of Dan Beddoe.

Bernard Hamblen has gone to England.

Martha E. Smith's class holds the Effa Ellis Perfield championship.

The amount of culture in the average Vienna operetta could be put in a wine glass and covered with a gooseberry leaf.

Lada will dance at the Mavrick Festival.

Emil Oberhoffer will be guest conductor at the Stadium concert on August 14.

Frieda Hempel finds the Canadian Rockies "wonderful."

Clara Novello Davies is doing some interesting work in her bi-weekly assembly classes.

Marguerite Namara is the soloist at the Stadium to-night (Thursday).

Oscar Saenger, after his five weeks as guest teacher at the Chicago Musical College, has gone to the Canadian woods for rest and recreation.

Max Rosen has been re-engaged to appear at the Stadium on August 16.

Fay Foster numbers pupils from five different states in her summer classes.

Lucien Muratore scored an immense triumph in "Manon" several days ago in Buenos Aires.

Charlotte Walker, a famous American prima donna of the past generation, died last Friday.

Tetrazzini has wired Manager Daiber that she is surely coming to America next season.

J. V.

**NEW YORK IS ENJOYING  
ITS MOST SUCCESSFUL  
SEASON OF SUMMER MUSIC**

(Continued from page 17.)

Mme. Matzenauer sang with magnificent effect, the beautiful tones of her voice and the artistic rendition of her numbers winning a response from the vast audience which was a distinct tribute to the prima donna. She first sang, "O, My Son," from "The Prophet" (Meyerbeer), with an aria from "Carmen" and "Annie Laurie" as encores. "The Rosary" (Nevin), and "The Year's at the Spring" (Mrs. H. H. A. Beach) were the encores to the second programmed number, "My Heart at Thy Sweet Voice" from "Samson and Delilah" (Saint-Saëns). "The Rosary" met with great favor, the singer giving it superbly, and receiving storms of applause. Frank La Forge was the accompanist for the encore numbers.

The orchestra gave the "Orpheus" overture, Offenbach; Tchaikowsky's "Nutcracker" suite, and the ballet music from "Gioconda," Ponchielli, which was encored, Drigo's serenade being given. The prelude and "Love Death," from "Tristan and Isolde," Wagner, were given a splendid performance. "Anitra's Dance" and "In the Hall of the Mountain King" were also thoroughly enjoyed, the latter having to be repeated. The march from the "Damnation of Faust," Berlioz, brought the fine program to an end.

SUNDAY, AUGUST 3.

A large audience attended the Sunday evening concert at the Stadium when Nevada Van Der Veer, mezzo-contralto, and Reed Miller, tenor, were the only soloists. Both artists are well known to New York concertgoers and they were accorded a warm reception.

Mme. Van Der Veer was heard in the impressive Bembridge aria, "La Mort de Jeanne d'Arc," in which she instantly won her audience through her rich, clear voice, used with the understanding of a true artist. She was recalled so frequently after the selection that she reappeared and sang the "Robin Woman's Song" from Charles Wakefield Cadman's "Shanewis," the oddity of which charmed the audience for the second time.

During the second half of the program Mr. Miller created an equally favorable impression when he rendered the "Sublime Cor" aria from "Salvator Rosa," by Gomez. He was in good voice and displayed to advantage his fine tenor voice of much power and range. He sang with good style, and on the whole proved his worth as an artist. He, too, had to respond to an encore.

Mr. Volpe and his men also came in for their share of the evening's honors, and owing to the insistent applause which came after the "Carmen" fantasia, the "Mastersingers" prelude (Wagner) and the Tchaikowsky "1812" overture, were obliged to give additional numbers. Other orchestral selections included: March from "Le Prophète," Meyerbeer; "Ave Maria," Gounod; "Millions D'Arleguin" serenade, Drigo, and "Southern Roses" waltz, Strauss.

**Alice Moncrieff to Sing Twice in One Evening**

Alice Moncrieff, contralto, will be the soloist at one of a series of New York Stadium concerts, given at the Lewisohn Stadium, on Wednesday evening, August 13. On the same evening she has been engaged to appear at Columbia University in a performance of "The Messiah."



ALICE MONCRIEFF.

Miss Moncrieff has a voice of exceptional beauty and is sure to make a striking success at these two events. The singer will make her New York debut recital at Aeolian Hall on December 15.

**Chance of Contest on Juilliard Will**

The will of the late Augustus Juilliard, whose tremendous bequest for music made such a stir when it was announced immediately after his death, was offered for probate at Goshen, N. Y., on August 4, but Surrogate Sweezy, at the request of an attorney representing Mary Emma Fauve of Fort Wayne, Ind., adjourned the matter for ten days in order that she might decide whether or not she wished to contest the will. She is a niece of the testator and was left \$100,000.

**Mme. Schumann-Heink Off for Europe**

Ernestine Schumann-Heink sailed for Amsterdam on August 1 on the S. S. Rotterdam. She will return in a few weeks bringing with her two of her grandchildren, the ten and eleven year old boys of her son August, who was drowned while serving the German navy. They will be brought up in this country and become American citizens. Three of Mme. Schumann-Heink's sons were in the American service during the war.



**MORGAN KINGSTON,**  
Metropolitan Opera tenor, who is listing LeRoy M. Rile's "Love's Dream" on his programs next season because of the song's "strong appeal and simple, sympathetic melody."



**CHARLES HARRISON,**  
That popular concert artist, who has found unusual charm in William Reddick's "Two Loves."

**Columbia Men on Vacation**

The laboratories of the Columbia Graphophone Company are closed for their annual retouching and the officials who tend to the recording end of the company's business are scattered far and wide on vacation. Edward Burns, vice-president of the company, is at his summer home in the Thousand Islands; George Jell, laboratory manager, is with his family at his country home near Schroon Lake, N. Y.; Theodore Bauer, head of the concert and operatic department, is busy superintending the reconstruction of the house on the summer estate which he recently purchased near Norwalk, Conn.; A. L. Donovan, in charge of the making of the popular records, is at Vineyard Haven, Mass.; while Charles Prince, who has been conducting orchestras, bands and everything else musical for the Columbia for the last twenty-two years, is occupying every afternoon his accustomed upholstered fauteuil in the northeasternmost section of the Polo Grounds grandstand.

**Rosen Re-engaged for Stadium**

Owing to the tremendous success with which he met at his recent Stadium appearance and in consideration of the number of people who were turned away, due to the fact that the concert had to be held in the college hall because of rain, Max Rosen, the violinist, has been re-engaged to make another appearance at the Stadium series, the date being August 16.

**MUSICAL MANSIONS IN MAINE**

Summer Seats of the Tonalists at Seal Harbor and Bar Harbor



(Left to right)—(1) Where Harold Bauer caresses the keys; (2) Where Walter Damrosch is expected soon; (3) Wynne Pyle—who took these lovely pictures and then tried to hide from her own camera; (4) Where Josef Hofmann speeds up his scales; (5) "Dream Barn," where Wynne Pyle does real things on her piano; (6) Where Leopold Stokowski and Olga Samaroff woo the muse—and each other; (7) Where the Gabrilowitschs house their daughter Nina (with nurse) and the Chow enjoys its vacation; (8) Where Artur Bodanzky does baton exercises.

**Marcella Craft Fills Many Engagements**

Marcella Craft is a charming soprano who is winning many admirers throughout the country for her excellent singing in recital and oratorio and with the San Carlo Opera Company, especially as Cio-Cio-San in "Madame Butterfly" and Mimi in "Bohème." On Good Friday afternoon, April 18, she sang in the annual performance of Rossini's "Stabat Mater" at the Greek Theater, Berkeley, Cal., under the direction of Paul Steinendorff, and was acclaimed by the large audience which attended the concert. Then, on Easter Sunday, at the services on Mount Rubidoux, she sang to an audience of approximately 25,000. She has since appeared with the San Carlo organization in Cleveland, Pittsburgh, Washington and Providence. Miss Craft also sang at the May Festival of the State Normal School of Nebraska, located at Peru.

After these engagements the popular singer journeyed to California and made Riverside her headquarters. She enjoyed a pleasant vacation at Coronado Beach, and also stopped off to visit San Luis Rey Mission and the San Juan el Capistrano Mission, Ramona's marriage place, etc. In the midst of all these activities Miss Craft gave a benefit concert for the Community Hospital in River-



MARCELLA CRAFT,  
Soprano.

side, Cal., her home city, and despite the warm weather and the fact that many people were away on vacation, a large sum was netted for the hospital fund.

Miss Craft will remain in California until the middle of August, when she starts East, stopping to sing for the "old boys" of her father's regiment, the Ninety-eighth Ohio Volunteers, at their reunion. The singer has been officially adopted as "The Daughter of the Regiment" by these veterans.

**Tetrazzini Surely Coming, Says Daiber**

Jules Daiber informs the MUSICAL COURIER that there is nothing to the rumor, recently published in a New York daily, to the effect that Licia Tetrazzini is not coming to this country next season under his management. Immediately after publication of the rumor, Mr. Daiber cabled the prima donna in regard to it and she wired back that she had not changed her mind about coming; that it was her intention to do so; and that she would meet him in London in September, just before beginning her English tour, to arrange the final details. Mr. Daiber will go to London to confer with her. Since receipt of the cable above mentioned he states that he also has had two letters from Mme. Tetrazzini dealing with arrangements for the American tour.

**Special Concerts at Columbia**

An all-American chorus of 200 voices, men and women, representing virtually every state in the Union, will give three festival concerts at Columbia University to round out the musical program of the summer session. Members of the chorus, who have been selected from the 10,000 summer students, have been rehearsing regularly since the opening of the session in Earl Hall under direction of

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Professor Walter Henry Hall, of the department of music, The first concert, Horatio Parker's "Dream of Mary," will be given on the evening of August 11 in the university gymnasium. The chorus will be assisted by a reader and soloists. On August 12 an orchestral concert, including Beethoven's "Fifth Symphony," will be given. The last concert of the series, Handel's "Messiah," will take place in St. Paul's Chapel August 13. Several prominent singers have been engaged for the solo parts. Professor Hall will conduct all three of the concerts.

**William Reddick Recovering from Operation**

William Reddick, the accompanist and song writer, was operated on Monday of this week for appendicitis at the Roosevelt Hospital, New York. The operation was completely successful. Mr. Reddick appears to be on the road to a quick recovery and expects to resume his professional work within a few weeks.

**Dicie Howell Busy Still**

Dicie Howell, the young American soprano who has gained rapid recognition this past year in concert and oratorio, was engaged to appear at Columbia University and at the University of North Carolina. She gave a recital at the University of North Carolina on July 23, and the following day she was heard there as soloist in the "Holy City." August 11 will bring Miss Howell to Columbia, where she will sing "The Messiah" under the able conductorship of Walter Henry Hall, with the Columbia Choral Society. Two days later, August 13, she will again be the soloist with the same society, singing Horatio Parker's "Dream of Mary." Following this she will appear as soloist at the City College Stadium. Miss Howell will make her debut at Aeolian Hall early in the fall.

**Louis Koemmenich to Conduct Opera**

Louis Koemmenich informs the MUSICAL COURIER that he has been selected for conductor of the newly organized Star Opera Company, which is to give a season of German operettas and opera at the Lexington Opera House, New York, beginning October 20. Otto Goritz is artistic director of the company and it is said that some other former Metropolitan singers will be among the principals. Mr. Koemmenich was formerly conductor of the New York Oratorio Society and of the Mendelssohn Glee Club.

**Alfred Pochon, Violinist and Sportsman**

It has been said that artists are often one-sided, but this reproach can certainly not be addressed to Alfred Pochon, second violinist of the Flonzaley Quartet. His admirable technic and musicianship caused a remark to be made that he is "the king of second violinists," because of his splendid pedagogical faculty he was known as an excellent teacher at the Brussels Conservatory (at an age when his chums were still school boys), and an uncommon talent for composition manifested itself recently in a prelude for piano, striking enough to win the admiration of Ernest Bloch—besides all this Alfred Pochon has a keen interest in the "human things" and a real passion for sports, many of which he indulges in with great skill. Mountain climbing and shooting in his native country, the classical land of Wilhelm Tell, were the first steps in his career as a sportsman, followed soon after by tennis and motoring. To the Adirondack Mountains, and especially to Lake Placid, he owes his expertise in the game of golf; while it was in Virginia, on the back of "Sultan," a fine horse and the gift of his father-in-law, that, in a few months, he became an adept horseman. Swimming and canoeing complete the list of his athletic talents.

But the sport of sports for him is his family, and the greatest fun in the world is playing with Alfred, Jr. According to his father, Alfred is the most intelligent, handsome, well educated, musical, refined and shrewd six months old boy who has yet appeared on the face of the two hemispheres.



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	Butler, Harold L. . . . .	Estes Park, Colo.	Stapleton, Staten Island, N. Y.
	Byrd, Winifred . . . . .	Belmar, N. J.	Levitski, Mischa . . . . . Avon, N. J.
C	Callender, Mary R. . . . .	Greenwich, Conn.	Lewis, Ward . . . . . South Bluehill, Me.
	Campanari, G. . . . .	Far Rockaway, L. I., N. Y.	Lambert, Alexander . . . . . Seal Harbor, Me.
	Cannon, Franklin . . . . .	Jamestown, N. Y.	Lang, Margaret . . . . . New Boston, N. H.
	Carl, Dr. William C. . . . .	In the Berkshires.	Langenhan, Christine . . . . . Los Angeles, Cal.
	Carri, F. and H. . . . .	Nantucket, Mass.	Lashanksa, Hulda.
	Chapman, William Rogers . . . . .	Mamaroneck, N. Y.	Lazzari, Carolina . . . . . Long Beach, L. I., N. Y.
	Charlier, Marcel . . . . .	Shelburne, N. H.	Leginska, Ethel . . . . . Stapleton, Staten Island, N. Y.
	Church, Frank M. . . . .	South Norwalk, Conn.	Levitski, Mischa . . . . . Avon, N. J.
	Clemens, Clara . . . . .	Sandusky, Ohio	Lewis, Ward . . . . . South Bluehill, Me.
	Cobb, May Marshall . . . . .	Seal Harbor, Me.	Littlefield, Laura . . . . . Marlboro, Me.
	Conradi, Luther . . . . .	Nantucket, Mass.	Liebling, Max . . . . . Margaretville, N. Y.
	Cooper, Charles . . . . .	Randolph, N. H.	Longy, Georges . . . . . Rockport, Mass.
	Cornell, A. Y. . . . .	Woodstock, N. Y.	Luce, Wendell H. . . . . Orleans, Mass.
	Cottlow, Augusta . . . . .	Round Lake, N. Y.	Luyster, Wilbur A. . . . . East Brookfield, Mass.
	Cowen, Elsie . . . . .	Bronxville, N. Y.	M
	Curtiss, Caroline . . . . .	Greenwich, Conn.	Maazel, Marvin . . . . . Portland, Me.
		Lake Chautauqua, N. Y.	Mason, Redfern . . . . . Carmel-by-the-Sea, Cal.
D	Dalossy, Ellen . . . . .	Belfast, Me.	Maley, Florence Turner . . . . . Stamford, N. Y.
	Dambmann, Mme. E. A. . . . .	Westerly, R. I.	Marcosson, Sol . . . . . Chautauqua, N. Y.
	Danielson, J. S. . . . .	Harmon-on-Hudson, N. Y.	Martin, Maryon . . . . . Yonkers, N. Y.
	Davis, Mary . . . . .	Beaver Kill, N. Y.	Masson, Greta . . . . . Oshawa, Ontario.
	De Bruyn, Roger . . . . .	Delaware Water Gap, Pa.	Matzenauer, Margaret . . . . . West End, N. J.
	De Piña, Merced . . . . .	Delaware Water Gap, Pa.	McVay, Elizabeth . . . . . Minden, La.
	De Stefano, Salvatore . . . . .	Schroon Lake, N. Y.	Mees, Arthur . . . . . Morrisville, Vt.
	De Tréville, Yvonne . . . . .	Tuckerton, N. J.	Meyer, Julius William . . . . . Lake Sunapee, N. H.
	Didson, Charles H. . . . .	Jackson, N. H.	Middleton, Arthur . . . . . Westerly, R. I.
	Dittler, Herbert . . . . .	Old Lyme, Conn.	Miller, J. Oscar . . . . . Andersonson, Tenn.
	Dreisbach, Leona F. . . . .	Minneapolis, Minn.	Miller, Rosalie . . . . . New London, Conn.
	Dubinsky, Vladimir . . . . .	Belmar, N. J.	Moore, Hazel . . . . . Tyringham, Mass.
E	Eddy, Clarence . . . . .	Chicago, Ill.	Morris, Catharine W. . . . . Jamestown, R. I.
	Eddy, Madeline . . . . .	Bayonne, N. J.	Morris, Harold . . . . . Spring Lake, N. J.
	Eisenheimer, Dr. N. J. . . . .	Belmar, N. J.	Mott, Alice Garrigue . . . . . Patchogue, L. I., N. Y.
	Evans, F. Shaler . . . . .	Charlevoix, Mich.	Murphy, Lambert . . . . . Munsonville, N. H.
F	Farrar, Geraldine . . . . .	Hollywood, Cal.	Myers, Edmund J. . . . . Seattle, Wash.
	Ferguson, Bernard . . . . .	East Alton, N. H.	N
	Finnegan, John . . . . .	Atlantic City, N. J.	Nichols, John W. . . . . Burlington, Vt.
	Fischer, Elsa . . . . .	Stamford, N. Y.	Namara, Marguerite . . . . . Haines Falls, N. Y.
	Fischer, Adelaide . . . . .	Oakland, Me.	Nash, Frances . . . . . Heath, Mass.
	Fitch, Harriet . . . . .	Pulaski, N. Y.	Nearing, H. C. . . . . Yonkers, N. Y.
	Foster, Jessie F. . . . .	Twin Lakes, Mich.	Newcombe, Ethel . . . . . Whitney Point, N. Y.
	Fowler, Kate K. . . . .	Oak Bluffs, Mass.	Nellis, Daisy . . . . . Hazelhurst, Wis.
	Frank, Ethel . . . . .	Rockport, Mass.	Newcombe, Ethel . . . . . Whitney Point, N. Y.
	Franko, Nahana . . . . .	Long Beach, L. I., N. Y.	Nielsen, Alice . . . . . Harrison, Me.
	Fremstad, Olive . . . . .	Bridgton, Me.	Niesean-Stone, Mme. . . . . Quogue, L. I., N. Y.
G	Gabrilowitsch, Ossip . . . . .	Seal Harbor, Me.	Noble, T. Tertius . . . . . Averill, Vt.
	Gale, Florence E. . . . .	Cranford, N. J.	O
	Gardner, Grace G. . . . .	Hillsboro, Ohio	Oberhoffer, Emil . . . . . Savage, Minn.
	Garrett, Cara M. . . . .	Chicago, Ill.	Onelli, Enrichetta . . . . . Plymouth, Mass.
	Gates, Lucy . . . . .	Logan, Utah	Ornstein, Leo . . . . . Bartlett, N. H.
	Gebhard, Heinrich . . . . .	Norfolk, Mass.	Otis, Florence . . . . . Kearsarge, N. H.
	Gescheidt, Adelaide . . . . .	Franconia, N. H.	P
	Given, Thelma . . . . .	Spion-Kop, N. Y.	Pache, Joseph . . . . . Deerfield, Md.
	Golde, Walter . . . . .	Seal Harbor, Me.	Pfeiffer, Walter . . . . . Wildwood, N. J.
	Goldsmith, Flora . . . . .	Milford, Conn.	Pochon, Alfred . . . . . Lake Placid, N. Y.
	Gorecki, Thaddeus . . . . .	North Belgrade, Me.	Polacco, Edith Mason . . . . . Glencoe, Ill.
	Grainger, Percy . . . . .	Chicago, Ill.	Powell, Maud . . . . . Whitefield, N. H.
	Grant-Schaefer, G. A. . . . .	Beebe, Can.	Prokofieff, Serge . . . . . West End, N. J.
	Graveure, Louis . . . . .	Coates Island, Mallette Bay, Vt.	Pyle, Wynne . . . . . Bar Harbor, Me.
	Greene, Herbert Wilber . . . . .	Brookfield Centre, Conn.	R
	Greene, Walter . . . . .	Kent's Hill, Me.	Ratisbon-Williams, Nina . . . . . North Long Branch, N. J.
H	Hackett, Arthur . . . . .	East Alton, N. H.	Regneas, Joseph . . . . . Raymond, Me.
	Hackett, Charles . . . . .	Belmar, N. J.	Roberts, Emma . . . . . Spring Lake, N. J.
	Hageman, Richard . . . . .	Glencoe, Ill.	Roeder, Carl M. . . . . North Conway, N. H.
	Hanbury, Vahrah . . . . .	Lake Placid, N. Y.	Rothwell, Walter H. . . . . Outer Lovell, Me.
	Harris, George, Jr. . . . .	Bar Harbor, Me.	Ruemmeli, Marie . . . . . Fish Creek, Wis.
	Harris, Victor . . . . .	East Hampton, L. I., N. Y.	Rybner, J. Cornelius . . . . . Tannersville, N. Y.
	Harrold, Orville . . . . .	Glencoe, Ill.	S
	Hartmann, Arthur . . . . .	Houghton, N. Y.	Sandby, Herman . . . . . Denmark.
	Huckle, Emma . . . . .	Richfield Springs, N. Y.	Saxby, Helene . . . . . Ithaca, N. Y.
			Schofield, Edgar . . . . . Plymouth, Mass.
			Schmitz, E. Robert . . . . . Cornwall-on-Hudson, N. Y.
			Seagle, Oscar . . . . . Schroon Lake, N. Y.
			Scheve, Edward B. . . . . Estes Park, Colo.
			Scapiro, Michel . . . . . Somerville Park, L. I., N. Y.
			Scognamillo, Enrico . . . . . Far Rockaway, L. I., N. Y.
			Scott, John Prindle . . . . . McDonough, N. Y.
			Seidel, Toscha . . . . . Lake George, N. Y.
			Sheffield, Helen E. . . . . Elyria, Ohio.
			Shure, Mrs. R. Dean . . . . . Chautauqua, N. Y.
			Sittig, F. W. . . . . Stroudsburg, Pa.
			Skilton, C. S. . . . . Peterboro, N. H.
			Smith, Ethelynde . . . . . Lake Winnepesaukee, N. H.
			Sorrentino, Umberto . . . . . Milford, Conn.
			Spencer, Allen . . . . . Wequitosing, Mich.
			Spencer, Eleanor . . . . . Holland.
			Stjerna, Frida . . . . . Newtonville, Mass.
			Stocess, Albert . . . . . Auburndale, Mass.
			Stoeving, Paul . . . . . Montreal, Can.
			Stokowski, Leopold . . . . . Seal Harbor, Me.
			Stone, May . . . . . On tour (Sousa's Band)
			Swain, Mary Shaw . . . . . Rockport, Mass.
			Sylva, Marguerite . . . . . Dover, N. J.

Thibaud, Jacques.....	Monmouth Beach, N. J.
Truette, Everett E.....	Greenville, Me.
Turner, H. Godfrey.....	Whitefield, N. H.
<b>V</b>	
Visanska, Daniel.....	Old Forge, N. Y.
Von Klenner, Baroness.....	Point Chautauqua, N. Y.
Van Kuran, Laura.....	New York City, N. Y.
Van Vliet, Cornelius.....	Raymond, Me.
<b>W</b>	
Wachtmeister, Axel R.....	Rattvik, Sweden.
Ware, Harriet.....	Plainfield, N. J.
Wells, John Barnes.....	Roxbury, N. Y.
Whitehill, Clarence.....	Spring Lake, N. J.
Williams, Parish.....	Portland, Ore.
Wilson, Molly Byerly.....	Los Angeles, Cal.
Wilson, Raymond.....	Oxford, Pa.
Wiske, C. Mortimer.....	Bryant Pond, Me.
Wood, Elizabeth.....	Silver Lake, N. Y.
<b>Y</b>	
Yost, Gaylord.....	Fayette, Ohio.
Yon, Pietro A.....	Monroe, N. Y.
<b>Z</b>	
Zang, Rose.....	Johnstown, Pa.
Zendt, Marie.....	Wilmette, Ill.



**[Attention, anonymous letter writers, attention!!!**  
Recently there have been many anonymous letters received by the Information Bureau. It is against the rule of this department to answer such communications, and notice is now given that all letters, to receive an answer, must have the name of the writer attached and address given. No attention will be paid to others. The many letters of thanks received prove the value of the information that has been given to inquirers. If you are serious in your question, sign your name and receive the benefit of the Information Bureau's answers.]

#### ANONYMOUS LETTERS.

Attention must again be called to the fact that anonymous letters are not answered in the Information Bureau. During the past two or three weeks a number of letters without the signature or address of the writer have been received. In several of these letters the questions asked were such that the answers would have been of interest to all the readers of this department, and it was with regret that no answers could be published.

There is not the slightest reason why any person asking for information should withhold his name. The letters received are seen by three people, the person who opens the mail and has the letters delivered to the departments where they are to receive attention, the person who answers the letters and the person who puts them on file. All those through whose hands the letters pass are far too busy with their work to take the time to do more than what is their special duty, and none of them are interested in "giving away" the name and address of correspondents, even if there were no other reason. The MUSICAL COURIER specifically stated in its first announcement of the establishment of the Information Bureau that all letters would be treated confidentially and that names and addresses would not be printed without permission. In the course of some one asking for assistance in some special direction, there has been a mention made in the answer to such a letter that any one wishing to aid would be given the name and address by writing to the MUSICAL COURIER, and in several cases arrangements have thus been consummated that enabled the inquirer to continue his or her studies.

A week or two ago a letter was published that was anonymous, but it was stated in the answer that, while anonymous, the writer was only thirteen years old, and might not have understood that letters unsigned were not taken seriously as a usual thing.

Now, however, it is plainly stated that no anonymous letters will be answered. The service is a free one designed to be of benefit to the readers of the MUSICAL COURIER. Great pains are taken to have the answers correct, so that the information can be relied upon; books, libraries, authorities are consulted, many letters written to obtain the data required and whole days spent in research. The MUSICAL COURIER shows its good faith in the service given. Why should correspondents doubt this good faith? So, if you want answers to your questions, sign your name and put your address down as a proof of your good faith.

#### HOW TO ARRANGE MUSIC FOR BRASS BANDS.

"Will you kindly tell me where I can secure a copy of 'How to Arrange Music for Brass Bands,' by Patten A. Smith, a Mississippi musician? The book was used in the musical department of the Christian Brothers' College at Pass Christian, Miss., and Memphis, Tenn. Later by the Hamburg Conservatory of Music, of which the author was a graduate. My copy is lost and I am very anxious to secure another."

The Information Bureau has been unable to find any trace of the book you desire. None of the publishers in New York know anything about it, and they are leading firms in their line. It was thought the Oliver Ditson Company, of Boston, or Carl Fischer, of New York, might have published it, but inquiry and reference to their catalogs disposes of that. Do you remember who was the publisher of the copy you had? It may have been some years since it was written and published, in which case it would be difficult to trace it unless you can recall the name of the publisher. By the Hamburg Conservatory of Music do you mean the one at Hamburg, Germany, or the Hamburg Conservatory of Music in London, conducted by the late Prof. Michael Hamburg? The sons of Professor Hamburg are now conducting what is known as the Hamburg Conservatory of Music, at Toronto, Canada. If you will address a letter referring to this matter to the Hamburg Conservatory of Music, Toronto, Canada, you may be able to obtain the information that you desire. The London institution has not been in existence for some years, but if it was the London one, the book may have been published in London and not in this country.

If any of the readers of the Information Bureau can give information on this subject, it will be gratefully received.

#### Kathryn Lee Sings Popular Ballad

On July 21, when she sang at the afternoon concert of the Willow Grove series given there by Creatore's Band, Kathryn Lee introduced Florence Methven's "When You Look in the Heart of a Rose" to the large audience which was present, and judging from the warm applause that greeted the singer at the close of the attractively melodic song, that particular number will not be forgotten in a long while.

#### Pietro A. Yon to Appear in Over 100 Cities

Pietro A. Yon, the noted organ virtuoso, has opened his summer home at Monroe, N. Y., and will remain there until October, when he will begin his first extended concert tour of the United States, which will embrace more than 100 leading cities.

## BRILLIANT SEASON IS PLANNED FOR MINNEAPOLIS SYMPHONY ORCHESTRA

### Edmund A. Stein to Manage Orchestra's Concerts in St. Paul—Carlo Fischer Elected New Assistant Manager—Pacific Coast Tour Being Arranged

Minneapolis, Minn., August 1, 1919.—The Orchestral Association of Minneapolis announces a change in the management of the Minneapolis Symphony Orchestra that is indicative of increased activity on the part of the organization. Edmund A. Stein, who for four years has been the assistant manager of the orchestra, goes to St. Paul, where he will devote his time to the management of the concerts of the orchestra in that city and endeavor to build up the patronage for the orchestral season there to the standard which has been reached in Minneapolis. His acquaintance, from residence of long standing, in St. Paul should aid him much in this work. In addition to managing the orchestra's concerts he, in connection with Richard J. Horgan, will broaden out to considerable extent the activities of the firm of Horgan & Stein in recital management in the Twin Cities and surrounding territory.

#### CARLO FISCHER ELECTED NEW ASSISTANT MANAGER.

Mr. Stein will be succeeded as assistant manager in Minneapolis by Carlo Fischer, who held this position for four years previous to Mr. Stein. During the past four years Mr. Fischer has been second cellist of the orchestra in addition to writing program notes and editing the program books, which latter work he will continue. The present will be the fourteenth year that Mr. Fischer has been connected with the Minneapolis organization, his first five years having brought him an enviable reputation as solo cellist of the orchestra and made for him a host of friends.

#### PACIFIC TOUR BEING ARRANGED.

Wendell Heighton, manager of the orchestra, is to continue in this capacity, having charge of the engaging of the artists, the booking of tours and the general direc-

tion of the business affairs. He is at present in California arranging the third mid-winter tour of the orchestra to the Pacific Coast.

Emil Oberhoffer, the orchestra's distinguished conductor, is spending his vacation at his beautiful summer home in southern Minnesota, where he divides his time between farming, studying new scores, preparing the programs for the coming season and running his new automobile.

Arrangements for the seventeenth season are well under way, and both Mr. Fischer and Mr. Stein are actively engaged in preparing for the local seasons in Minneapolis and St. Paul. Prospects point to a most brilliant musical winter in the Twin Cities under the management of these two well known and capable men, whose broad and varied experiences in the past well fit them for the important positions which they occupy.

M. O.

### Riesenfeld Organizes Opera School

Hugo Riesenfeld and Josiah Zuro announce the organization of a school of opera and ensemble, which will be operated in conjunction with the Rivoli and Rialto theaters, now under the direction of Mr. Riesenfeld. Mr. Zuro will be the director and will have complete charge of the school, which will be located at the Rivoli Theater, and he will be assisted by a staff of prominent artists, including Jacques Coini, who will act as stage instructor and teacher of mise en scene, and Joseph Littau, one of the conductors at the Rivoli Theater. Hans Steiner, of the Metropolitan Opera House, will coach the pupils in the works of the Italian and French repertory.

Luigi Alberti will have charge of the ballet classes, and Amedeo Grossi will be the professor of Italian as well as of diction. The faculty will also include a teacher of French, and the secretary of the school will be M. M. Hansford, to whom all communications may be addressed at the Rivoli Theater.

"Our purpose of founding a school of opera and ensemble," declares Mr. Riesenfeld, "is to enable young singers to obtain a complete operatic training under the best auspices."

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ANNA CASE	CHARLES HACKETT
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GIUSEPPE DE LUCA	LUCILE ORRELL
MISCHA ELMAN	ARTHUR RUBINSTEIN
ANNA FITZIU	HELEN STANLEY
AMELITA GALLI-CURCI	TOSCHA SEIDEL
MARY GARDEN	ANDRES DE SEGUROLA
OSSIP GABRILOWITSCH	JACQUES THIBAUD
LOUIS GRAVEUR	CYRENA VAN GORDON

WINSTON WILKINSON

and others to be announced later.

Subscriptions may be ordered now from R. E. JOHNSTON, 1451 Broadway, New York. Telephone 608-609 Bryant.

Subscription price, Reserved Seats, \$20 for eight Concerts, plus 10% war tax.

Subscription price for Boxes, \$150 for eight Concerts, plus 10% war tax.

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Price per Box (6 seats) per single concert, \$30 plus 10% war tax.

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December 12 January 16 February 13 March 12

The following artists have been definitely engaged:

FRANCES ALDA	JOHN McCORMACK
GABRIELLA BESANZONI	GIOVANNI MARTINELLI
ENRICO CARUSO	LUCILE ORRELL
MISCHA ELMAN	IDELE PATTISON
GERALDINE FARRAR	CLAUDE LILLIAN PETELER
ANNA FITZIU	TITTA RUFFO
AMELITA GALLI-CURCI	ARTHUR RUBINSTEIN
MARY GARDEN	ROSITA RENARD
LEOPOLD GODOWSKY	ANDRES DE SEGUROLA
RUDOLPH GANZ	CYRENA VAN GORDON
CAROLINA LAZZARI	WINSTON WILKINSON

and others to be announced later.

Subscriptions may be ordered now from R. E. JOHNSTON, 1451 Broadway, New York. Telephone 608-609 Bryant.

Subscription Price, Reserved Seats, \$25 for eight Concerts, plus 10% war tax.

Subscription price for Boxes, \$300 for eight Concerts, plus 10% war tax.

Price per Seat per single concert, \$4 and \$3, plus 10% war tax.

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## 1919—TRANS-CONTINENTAL TOUR—1920

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## MUSICIANS CLUB OF CHICAGO WOMEN DECIDES TO ADMIT COMPOSERS AS MEMBERS

Three Compositions Must Be Submitted for Admission  
—Grainger Re-engaged at Musical College—Musicians Wanted for I. L. A. Convention

Chicago, Ill., August 2, 1919.—There will be a new class of active membership in the Musicians' Club of Women of Chicago (formerly the Amateur Musical Club), namely, composer membership. Following are the requirements for this:

(1) Applicants for composer membership shall meet the same requirements relative to endorsement as do those for solo membership. Each applicant must sign an application card, which can be secured at the club studio, 621 Fine Arts Building, which card must also bear the endorsement of two active members who are acquainted with the qualifications of the applicant. These cards, properly filled out, must be sent to the chairman of the composer membership committee on or before the date of submitting compositions.

(2) Candidates for admission shall submit compositions as follows: One developed song, one developed composition for piano, and one composition for piano and another instrument (violin, cello, etc.), or other ensemble.

(3) Compositions must be in the hands of the chairman not later than September 1, and the decisions of the judges will be announced on October 13. Compositions should be sent to the club studio, 621 Fine Arts Building, addressed to Mrs. R. G. Cole, chairman composer membership committee.

(4) The names of applicants shall not be known to the judges. All applicants must sign each of the three compositions submitted with a nom de plume (correct name and address of the applicant to be enclosed in a sealed envelope, on the outside of which shall be written the nom de plume). In case a composition submitted is a published work, the name of the composer must be concealed and a nom de plume substituted. Manuscript submitted must be legibly written in ink.

(5) A majority affirmative vote of the judges shall elect applicants to membership.

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## THOMAS N. MAC BURNEY

as guest teacher at the Chicago Musical College's summer term that Manager Carl D. Kinsey has already re-engaged the popular pianist and teacher for next summer.

### LETITIA V. BARNUM'S SUMMER PUPILS' RECITAL.

A pleasing recital was enjoyed by a capacity audience last Thursday evening, in the spacious auditorium of the Chicago School of Expression on the sixth floor of the Fine Arts Building. The program, made up of dramatic scenes, monologues, recitations, etc., diversified and interesting, struck about every chord of the human emotions and was rendered by participants in all stages of cultivation, reflecting much credit on Letitia V. Barnum, their teacher. Limited space will not admit of mention of the many individuals taking part. All are entitled to encouragement and commendation.

### WALTER SPRY GIVES LAST LECTURE-RECITAL.

All through the summer session at the Columbia School of Music, Walter Spry, the distinguished pianist-pedagogue and instructor at the school, gave before the normal class a series of lecture-recitals. The last of these took place on Saturday morning, July 26, when the theme of the lecture was "Prominent Composers I Have Heard." Preceding the recital Mr. Spry gave an illuminating talk and anecdotes of the composers that were inscribed on the program, after which he played numbers by Brahms, MacDowell, Moszkowski, Rubinstein, Foote and Mrs. Beach.

### MUSICIANS WANTED FOR I. L. A. CONVENTION.

At the annual convention of the International Lyceum and Chautauqua Association at the La Salle Hotel, September 14 to 19, there will be an "informal hour" daily at 4 o'clock, for which Henry B. Roney has charge of the selection of singers and players. The object of this hour is to give singers, players, concert companies, pianists, violinists and other instrumentalists an opportunity to be heard by the assembled managers of bureaus, chautauquas and lecture courses, with the view to engagements. Mr. Roney desires to give a personal hearing to all applicants not known to him before agreeing to place them on the program. The selections must be purely musical and of a high order, and applications should be made to Mr. Roney, 1021 Leland avenue, Chicago. JEANNETTE COX.

### Harriet Ware Entertains La Forge

Frank La Forge was the guest of honor at the Saturday afternoon reception, July 26, at the home of Harriet Ware-Krumbhaar, in Plainfield, N. J., when he presented his two artist-pupils, Maria Rubinoff and Charles Carver, in a varied program of songs, much to the delight of the large audience. Surprise and satisfaction were expressed at the ripe artistry of the two young singers, both of whom reflect great credit upon their famous teacher. Florence Macbeth, in response to insistent demands, consented to give the "Traviata" aria and some of Mr. La Forge's songs, and it is needless to say each number was given with finished art.

### Muratore Triumphs in Buenos Aires

Word has been received by the MUSICAL COURIER that Lucien Muratore scored an immense triumph in Buenos Aires when he made his debut there several days ago in "Manon." A more detailed account will be printed later in the columns of the MUSICAL COURIER.

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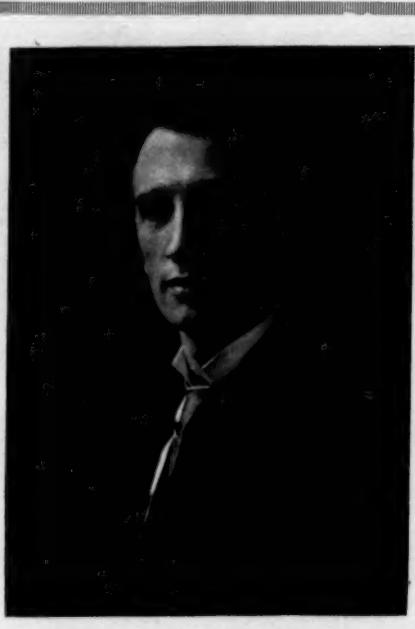
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## OTTOKAR MALEK JOINS GANAPOL SCHOOL OF MUSICAL ART

Noted Bohemian Pianist and Teacher Engaged as Head Piano Teacher

Boris L. Ganapol, director of the Ganapol School of Musical Art, announces the recent engagement of Ottokar Malek, the noted Bohemian pianist, as head teacher of the artist piano department. Mr. Malek is not a stranger in the musical world of Europe and America, ranking, as for a number of years he has, among the best musicians as a virtuoso concert pianist and teacher of high order. He graduated from the Prague Conservatory, later studying with the famous teacher, Alfred Grunfeld, and also the celebrated master Leschetizky. For several seasons Mr. Malek held the professorship at the Eichelberg Conservatory in Berlin, besides being one of the conductors of the Berliner Tonkunstler Orchestra, of which Richard Strauss was then first conductor.

In 1902, Mr. Malek came to the United States and won wide recognition while touring this country and Canada. Since 1908, his time has been given mostly to teaching and coaching pupils for the concert stage. The great array of excellent pupils he has produced testifies to his



OTTOKAR MALEK,

Bohemian pianist, who has been engaged as head piano teacher of the Ganapol School of Musical Art.

great gifts as a teacher. The press here and abroad speak with glowing terms of his splendid artistry.

A paper of Prague, Austria, spoke of his playing as follows:

As with Kubelik, his technic is a gift, only in possession of a few. His warm, brilliant, romantic playing places him in the rank of such musical celebrities as D'Albert and Rosenthal.

The Vienna papers mentioned his "extraordinary interpretation combined with a magnificent technic which raises the artist far above the level of the average piano virtuoso."

One sees, hears and feels that here is an artist of nature who speaks in its own language, grasping the possibilities of the giant piano with the mastery of an experienced virtuoso.

The press in Warsaw, Russia, wrote of his work:

His playing is not a mechanical, well mastered technic, neither is it a so-called routine, such as many an artist has gained after long and careful practice, but in every tone which the young Bohemian draws from the instrument there is revealed the soul of a great artist. . . . Great indeed is Malek's art, that he not only performs the compositions of such masters as Bach, Beethoven, Schumann, Chopin, Saint-Saëns and Liszt with a technical ease closely approaching perfection, but also gives a noble and true interpretation of their spirit and intentions.

The Chicago Journal said:

But when it came to the Chopin fantasia—indeed, words may not express the rapture engendered by the sounds which came from the piano under Malek's hands. . . . Not since De Pachmann have we heard those mellow chords, those exquisite ripples, those tones that are sighs, those delicacies of sound which enchant without calling upon the reason to explain—and De Pachmann was different, for he delighted only the senses, while Malek gives us the spiritual Chopin. It would seem that in this music is his particular forte, for he has the touch and the temperament and the all conquering technic.

Mr. Malek will begin his duties at the Ganapol School about the middle of September.

### Mortimer Wilson Back from France

Mortimer Wilson, formerly conductor of the Atlanta (Ga.) Symphony Orchestra, who has been in charge of all the Y. M. C. A. entertainments at the Palais de Glace, Paris, for over a year past, returned from France last week, arriving in Philadelphia on Friday, August 1, on the steamship Haverford. Mr. Wilson is now at his home in New York, and soon will be active again in the musical world of the metropolis.

### Augusta Cottlow Going to Vermont

Augusta Cottlow, with her husband, Edgar A. Gerst, and her mother, will take a few weeks of rest at Pittsford, Vt. Miss Cottlow has had an arduous summer preparing programs for next season and teaching a number of interesting pupils. Her services as teacher have been in demand, especially by teachers from the South, who have come to her for coaching on repertory and ideas in teaching.

## Andrea De Parry a Dramatic

## Tenor and Composer

Andrea De Parry, Greek tenor, who has for many years been the leading tenor at the Cairo Khedive Opera, was born in the historical island of Hydra, Greece. He was destined for a civil engineer, and graduated from the Athens Polytechnic, but his natural bent for music compelled him to enter the conservatory at Cairo, Egypt, where he was one of its most brilliant pupils. Paolo Tosti came from London every winter to teach here, and was delighted with the talented youth.

De Parry was soon placed on the staff of the Khedive Opera, where he remained continuously until brought over to America in 1915, which country he has adopted as his own. During his stay in America he has duplicated the success that he enjoyed abroad. Late he has located in Chicago and opened a studio in the Lyon & Healy Building.

Since coming here Mr. De Parry has done considerable philanthropic work, singing at Liberty bond meetings, at Orchestra Hall, where he was honored by the Greek Ambassador; at the La Salle Hotel for the Illinois Colony Club; at the Blackstone Hotel for the French war orphans; at the Auditorium Theater, where one of the highest priests in the Greek Church was present at the benefit for the Red Cross; at the Blackstone Hotel for the French Victory celebration. He was also honored by the French Consul, the Italian Consul and colonel, military representatives from the War Department, and many other excellencies, and at Kimball Hall, where he gave a very interesting recital, made up of the following program: "Celeste Aida," from "Aida" (Verdi); "Vesti La Giubba," from "Pagliacci" (Leoncavallo); "La Donna e Mobile,"



ANDREA DE PARRY.

For many years the leading tenor at the Cairo Khedive Opera, and one of the best known of Greek composers. He will make an Eastern concert tour next season.

from "Rigoletto" (Verdi); "E Lucevan le Stelle," from "La Tosca" (Puccini), and several Greek songs.

On last Sunday evening, Mr. De Parry furnished the musical program at the benefit concert for the Chicago Hebrew Institute at the Northwestern University gymnasium.

Mr. De Parry is also a composer of many excellent songs, of which the most popular are "The Precious Mother," "Anthem to America," etc. Mr. De Parry is soon to be in New York to make Victor records, and has also been booked for a concert trip of the Eastern states.

## Three American Institute Recitals

Three recitals at the American Institute of Applied Music, Kate S. Chittenden, dean, were those of July 23, 25 and 30, covering a wide variety of music and performed in such manner as to hold close attention throughout. Louise R. Keppel, Samuel Ollstein, George R. Rau登bush gave a sonata recital, July 23, including works for piano and violin. The second affair included numbers by singing pupils of Sergei Klibansky, those appearing being Lalla B. Cannon, Ruth Pearcey, Sudwarth Frasier and Felice De Gregorio, with Alice Clausen at the piano. July 30 brought a piano recital by the younger pupils at the school, namely, Newman Winkler, Margaret Spots, Carolyn Hughes, John Camp, Samuel Prager and Edna Oster. At all these recitals some very unusual music, remarkably well performed, was heard. The summer session, as noted elsewhere, has been most successful, teachers and students working under favorable conditions.

## Fine Program at Globe Summer Concert

Frank La Forge, honorary president of the Globe Music Club, was responsible for the fine program given at the De Witt Clinton High School, Thursday evening, July 24. The event marked the reappearance of Corinne Rider-Kelsey, who sang the "Herodiade" aria, by Massenet, and a group of songs, including three by Frank La Forge. Mme. Rider-Kelsey was in splendid voice, and was given an ovation.

Delphine Marsh is a contralto of whom great things are predicted, and she was heartily applauded for her excel-

lent work on this occasion. Special mention must be made of Mario Rubinoff, who has a tenor voice of much beauty. Charles Carver was very dramatic in his rendition and added to his many admirers.

Ernesto Berumen gave an interesting group of Frank La Forge's compositions, including the well known romance and the "Valse de Concert," dedicated to him. Cries of "bravo" were heard from all parts of the house after his temperamental playing. Frank La Forge, it hardly need be stated, furnished exceptionally fine accompaniments.

## SUMMER NOTES

The Mehans are having a good summer at South Chatham, N. H., combining teaching with rest periods; they went by automobile. A card from them says: "Had a wonderful trip."

Harold Land is featured at the thirty-second annual meeting of the Michigan Music Teachers' Association. He is alluded to as "A youngster not yet thirty years of age; a finer voice not to be found in all America." He sang the prologue from "Pagliacci" with numbers from "The Crusaders."

Charlotte E. Davis, an artist-pupil of H. Rawlins Baker, is a very successful teacher in Ridgefield, Conn., where she gave a pupils' recital, July 16, with a program of twenty-six numbers, consisting of solos and duets. Only good music was played by the piano pupils, who were evidently carefully taught, and some of the players evinced unusual musical talent. During the season of 1918-19 scholarships have been held by Margaret Baldi and Leono Bedient. For the season of 1919-20 scholarships have been awarded to Anna Ferguson, Madeline Coleman and Marie Stone. Miss Davis will teach until August 1. John W. Nichols and Mrs. Nichols, tenor and pianist, respectively, are having fine success at the summer school, University of Vermont, Burlington, Vt., giving recitals themselves, their leading pupils also singing, and receiving many

praises in the press. Anne Woods McLeary sang on July 16, with splendid effect, and the Burlington Daily News devotes a column of space to these affairs.

Anna E. Ziegler pupils appeared in a recital at Asbury Park, July 6, the affair being in the nature of a reception, bringing students from the New York studios and Asbury Park together, also introducing Willy Tyroler, the coach for the school. Arias and songs were sung by Sonia Yedgin, Stella Bannard, Claire Gillespie, Arthur G. Bowes and Raymond Bartlett. Bertha Bland and Mrs. Warren Ashmore, local singers, assisted. The summer course gives every promise of fine success.



MABEL RIEGELMAN.

The well known prima donna, who after a very arduous season is finding rest and recreation at Long Beach, L. I., N. Y., this summer. In the photograph to the left the artist is seen on the veranda of her cottage, and as she is a real American girl, Old Glory is a very fitting background. Miss Riegelman is an excellent swimmer as well as "warbler" and is also equally successful in handling a canoe. The snapshot to the right shows the singer on the sand at Long Beach.

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### Gescheidt's Pupils' Activities

Alfredo Valenti, bass, is on a twenty weeks' operatic tour in Australia, being featured in "Faust" and "Carmen." Irene Williams, soprano, is touring the West in concert. Fred Patton, bass-baritone, re-engaged as soloist of the Fifth Avenue Presbyterian Church, New York, is singing during August at Chautauqua, N. Y., in "Judas Maccabaeus," "Elijah" and minor works. He has been engaged for some of the Stadium concerts this month, and will sing in "The Messiah" at Columbia University, August 11. Gretchen Eastman is on a ten weeks' tour in the Keith circuit, producing the newest feature in vaudeville. Paula Reed is featured in an artistic vaudeville sketch. Many of the Gescheidt pupils hold important church choir contracts, beginning last May.

The promise of still greater activity next season, beyond that known during the eight years of Miller Vocal Art-Science, taught by Miss Gescheidt, was guaranteed last spring. She has just completed a season during which she gave 3,200 individual lessons. She has gone to the White Mountains to recuperate.

### Campbell and Frederiksen in Ensemble Work

Two well known Chicago musicians, Gordon Campbell, pianist, and Frederik Frederiksen, violinist, are to be heard this season in ensemble concerts, for which they are preparing some interesting programs. One of their special programs will comprise the Brahms D minor sonata, John Alden Carpenter's sonata for violin and piano, and Emil Sjogren's E minor sonata. They are preparing sonatas by John Ireland, one of the best of British composers, and also novelties by British and French writers. Engagements are being made through Edwin L. Stephen, Kimball Building, Chicago.

Mr. Campbell has been exceptionally busy during the past year coaching a large class of singers in addition to piano instruction and concert engagements. He has been kept active during the summer also and is assisting Oscar Saenger, guest teacher at the Chicago Musical College during



GORDON CAMPBELL, PIANIST, AND FREDERIK FREDERIKSEN, VIOLINIST.

ing the summer term, two days each week. Mr. Campbell will leave Chicago on August 1 to join Mrs. Campbell for a month's vacation on the Pacific Coast, also visiting the Canadian Rockies, and returning to resume teaching by September 8.

### Lisbet Hoffmann at Camp Watatic

Lisbet Hoffmann, the pianist and teacher, is spending July and August at Camp Watatic, Ashburnham, Mass., with several pupils. A recent musicale given at the camp brought the following press comment:

#### CAMP WATATIC ENTERTAINS

A very elaborate entertainment was given at Camp Watatic last Saturday evening by the girls at the camp under the direction of Annie E. Roberts. Invited guests were present from the cottages at Wellville, the summer residents of Meeting House Hill and from the village.

The entertainment was given by the girls of Watatic Camp, assisted by Miss Hoffman, pianist. Miss Hoffman was generously applauded in her piano solos, which showed the work of an artist. The girls of the camp sang several selections.—*Fitchburg Weekly Sentinel*, Ashburnham, Mass.

### Marie Morrisey Compliments Alice Shaw

Alice Shaw, an accompanist who has achieved much success for her artistic work in playing at festivals, concerts, etc., recently received a letter of commendation from Marie Morrisey, that very popular contralto, a singer whom Miss Shaw has accompanied. Among other complimentary things, Miss Morrisey said: "Please permit me to express to you my appreciation of your excellent work, and to tell you that you are one of the best accompanists I know. It was a real joy to have you play for me, and I trust that I shall have this pleasure often in the future."

### Harriet Ware's Summer School a Success

Harriet Ware's summer school at Lambkin's Farm, Terrell Road, Plainfield, N. J., is a great success, and her Saturday musicales are fine affairs. Frank La Forge and Florence Macbeth gave a program of the former's songs recently. Other guests were Governor and Mrs. Runyon and staff. Daisy Allen, one of Miss Ware's pupils, sang.

### "The Lost Battalion" Music Effective

"The Lost Battalion," a historical motion picture dealing with the war, was given its first public presentation in America at the Grand Theater, Hartford, Conn., on Monday evening, July 28. The music for the photoplay



JULIA CLAUSSSEN AND HER DAUGHTER.

Snapped outside of one of the most fashionable hotels in Sweden, where they spent the month of June. This is the first time in seven years that the singer has been in her native land. She reached Sweden last April, and her success in filling concert and operatic engagements has been phenomenal. In every city where she has appeared there have been sold out houses, and her performances at the Royal Opera in Stockholm have been in the nature of real triumphs.

was written by Joseph C. Breil, who also composed the score for "The Birth of a Nation," a picture which has had a very long and successful run. However, it is said that "The Lost Battalion" is far superior even to "The Birth of a Nation." In reviewing the first presentation of the last mentioned picture, the Hartford Daily Courant said: "Not the least credit for the picture's success is due to the music written by Mr. Breil. As played by the augmented orchestra, the music is suggestive of the rush and bustle of battle, of the tragedy of the battalion's death stand against overwhelming forces, of the men's bravery and of the triumphant paens that greeted the wearied and wounded men when relief finally came."

### L. A. Torrens to Teach at Mannes School

L. A. Torrens, the prominent vocal teacher, who now is conducting a six weeks' summer term at Lake Geneva, Wis., will be one of the instructors at the David Mannes School, 15 East Seventieth street, New York City, for six months, beginning October 9. Many well known singers have come from the studios of Mr. Torrens. He also has had long experience in choral and festival conducting, of which make him unusually well qualified for his pedagogical work.



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After a busy season which included very successful appearance at one of the Metropolitan Opera Sunday night concerts, as soloist with the Detroit Symphony Orchestra, Ossip Gabrilovitch, conductor, and recitals at both Yale and Harvard universities, this young American soprano has slackened up a bit on her work and is spending the summer months in New London, N. H., preparing programs and in gaining health and strength for the duties of the coming winter. The snapshots show Miss Miller (1) out for her morning canter; (2) picking blueberries for breakfast, and (3) culling roses for the tea table.

#### French Journalist Interviews Louis Bailly

The following translation is of an interview with Louis Bailly, which appeared in *Le Monde Musical*, of Paris, on June 15:

The generosity and enlightened taste of an American dilettante, Edward De Coppel, were instrumental in uniting four young artists of Latin origin in a common ideal, and the Flonzaley Quartet was thus formed. This was in 1903. The name had its origin in the dialect of the canton in Switzerland where the property of Mr. De Coppel is situated, near Lausanne, and where the quartet first began its illustrious career.

During the many years consecrated uniquely to their art the members of the Flonzaley Quartet gave only those concerts organized for Mr. De Coppel or by him for the cause of some charitable purpose. After this long period of apprenticeship, they tried their wings and made their debut in New York with great success, a success which grew with each succeeding season. Upon the disbanding of the Kneisel Quartet, the name of the Flonzaley Quartet became preponderant and was readily conceded to be the first quartet in America.

By their ideals and the intensive work to which they have consecrated their time to the admiration of all, they gained a great reputation, not only in the United States but in England, Switzerland, Germany and Holland as well. From my participation during the last two seasons in the work of the quartet, I wish to render homage to the devotion which they have shown to French art.

In Messrs. Betti, Pochon, Ara and D'Archambeau I have found not only excellent comrades but sincere artists, always ready to devote themselves to our cause. It is thus that in more than 120 concerts in which I participated there was always one French work inscribed on the program, and I can also say that the quartets of Debussy, Ravel and Magnard have been heard under the very best conditions as regards execution in a great part of America, as well as pieces by Paul Vidal, Bergman-Ducoudray; also Paul Roussel, the young soldier, who disappeared at Verdun and left unfinished the delightful quartet which had such success in America that a publisher has already acquired the rights for its publication in that country. I must not forget, either, the first audition in New York and in Boston of the first quartet of Vincent D'Indy, which had never been played in public up to that time.

#### Florence Macbeth Sings Silberla Composition

Rhea Silberla, the young American composer, whose works have made rapid headway in the musical world, has just received the following letter from Florence Macbeth, who won a great ovation after singing "The Fairy Tale," written by Miss Silberla:

My Dear Miss Silberla:  
Many thanks for your "Fairy Tale." It is one of the rarest songs I have found in many a day. I used it for the first time last week with tremendous success.

You will be interested to know that my accompanist was Isaac Van Grove.

I am intending to use it at Lockport in September and I shall treasure it as one of my finest songs.

Thanking you for the copy, I am,  
Most cordially yours,  
(Signed) FLORENCE MACBETH.

June 5.

Paul Moreno was one of the soloists at the big benefit performance and lawn festa given at Hollywood Hotel, Hollywood, N. J., on July 25, under the auspices of the Thursday Hospital After Care in aid of the Governor Hospital and children crippled by infantile paralysis. This was the second time that the artist volunteered his services to this worthy cause, for he also sang there six years ago, just after his return from Europe. Mr. Moreno was heard in the aria from "Bohème," and his rendition of it aroused great enthusiasm in the large assemblage. The singer recently returned from a trip to Canada.

#### Opera Numbers Given at Rialto and Rivoli

The musical program at the Rialto this week includes the overture to Weber's opera, "Der Freischütz," and a selection from Victor Herbert's "The Fortune Teller," played by the orchestra under the direction of Hugo Riesenfeld and Nat W. Finston. The soloists are Martin Brefel, who sings "O Paradise," from Meyerbeer's "L'Africaine," and Sascha Fidelman, who plays a violin solo, Sarasate's "Romance Andalouse." The organ solo, played by Arthur Depew, is the andante from Elgar's march, "Pomp and Circumstance."

At the Rivoli the orchestra, directed by Erno Rapee and Joseph Littau, offers a selection from Puccini's "Tosca."

#### Many Engagements for Jenkins Pupils

Mrs. Phillips Jenkins, the Philadelphia voice teacher, appreciating the confidence shown in her work, wishes to give the singers under her instruction frequent opportunities for public appearance. As part of her plan she presented a scenic and costume concert by her advanced and artist-pupils in the ballroom of the Bellevue-Stratford Hotel Tuesday evening, June 3, when "Weeping Pierrot and Laughing Pierrot," a comedy, with music by Jean Hubert, and "Le Chanson de Fortunio," an operetta by Offenbach, were sung with the Victor Orchestra, under the baton of Wassili Leps, the distinguished director, who came twice from New York to conduct rehearsals for the operettas and the choruses of the cantata.

The initial preparation of these concerts, including the selection of costumes, all training in stage work, both in action and in dialogue, and of course the ensemble and solo singing, lay with Mrs. Jenkins. She spares no effort to place promptly and fittingly in church choirs, in professional companies and on the concert stage pupils whose work and ability deserve her support. Out of her school have come, among others, these well known light opera singers: Vivienne Siegel, Adelle Hassan, Hilda Pentland and Yolande Presburg, and such concert performers as Barbara Maurel, Kathryn McGinley and Mildred Warner.

Four of the pupils appearing at the Bellevue-Stratford concert have been selected by Mr. Leps to appear at eleven of his symphony concerts at Willow Grove, Pa. They are Kathryn McGinley (four appearances), Lillian Kremer (two), Mildred Warner (four), and Hulda Reiter (one). In addition to the four pupils mentioned, this efficient teacher has a number who are well known in concert and recital and holding solo positions in leading churches.

Mrs. Jenkins has opened new studios at 1520 Chestnut street, Philadelphia, and has one of the most attractive suites for the purpose of teaching to be found in the country.

#### Caselotti's Pupils in Demand

Maude Lucas, a contralto pupil of G. H. Caselotti, who only a month ago was engaged as soloist at St. Bartholomew's Park Avenue Church, New York, now has accepted a similar post at the Temple of Israel, Lenox avenue. Mr. Caselotti has had the pleasure of placing five of his artist-pupils in the best churches of New York and in opera within the past thirty days.

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## MUSIC ON THE PACIFIC SLOPE

## TACOMA SYMPHONY HEARD AT SECOND STADIUM CONCERT

Lucy Gates as Soloist Delights Huge Audience—Attractive Ellison-White Concerts Please—Mrs. Macpherson and Pauline Enders Give Programs at Camps

Tacoma, Wash., July 18, 1919.—Lucy Gates, soprano, was soloist last evening at the second of the Stadium summer course of concerts, which opened July 14 with Mme. Schumann-Heink as the first attraction of the festival series. Miss Gates, who won the hearts of Tacoma music lovers when she appeared here in January with the Trio De Lutece, has recently finished a successful season in the South and Middle West, and came here for her Tacoma appearance from her home in Salt Lake City.

The great Grecian amphitheater on the sound shores was the scene of a triple attraction, as the Tacoma Symphony Orchestra assisted Miss Gates, and following the musical program William Jennings Bryan, appearing on the Chautauqua circuit, gave his lecture on "Foreign and Domestic Relations."

The occasion marked Miss Gates' first essay in open air concert singing, but her voice carried perfectly through the vast space as she sang with the orchestra for her opening number the Gounod aria from "Romeo and Juliet" with its beautiful coloratura effects, and met the test delightfully. Throughout her perfectly adapted program, which included Henschel's "Spring," given with the purest of diction, the lilting "Fairy Bark," and in contrast Handel's "Care Selve" and Grieg's "Solveig's Lied," the artist sang naturally and with an delineative grasp of her interpretations as if presenting them to an ordinarily sized indoor audience. "A Burst of Melody," the closing program offering, brought storms of applause and many recalls. An encore of softly shaded effects followed, the final tones almost whispered into the evening breezes sweeping up from the bay. A feature of the singer's renditions was her perfect enunciation. Every word reached distinctly those sitting at the greatest distance. Presiding at the piano throughout the concert was Edgar E. Courson, a leading accompanist of Portland, Ore. Mr. Bryan, who has spoken in Tacoma on former occasions, prefaced his lecture with a charmingly worded compliment to the prima donna of the evening.

## ATTRACTIVE ELLISON-WHITE CONCERTS PLEASE

Tacoma for the past two seasons has been included in the itinerary of one of the best of the Chautauqua circuits, the Ellison-White organization, and the enthusiasm of those who attended this year is a guarantee for an increasing future interest. The leading musical attractions were Jaroslav Cimera and the Czech-Slovak Band, who presented some of the delightful music of their own coun-

try as well as a heavier repertory of the great classics. Helen Caperelli, dramatic soprano, of the Chicago Opera Association, is with the band as soloist.

Five splendid musical organizations appearing at various sessions were the Apollo Concert Company, the McDonough-Eagleston Musical Company, the Pillion Concert Company, with Ferdinand Pillion, French violinist, as director; the Lewes Military Quartet, and Mary Adele Hays, the New York coloratura, with her assisting artists. The Tacoma attendance was daily augmented by season ticket holders from Olympia, Seattle, Centralia and Chehalis.

## NOTABLE MUSICIANS AT PARADISE INN.

Among notable guests at Paradise Inn, Mt. Tacoma National Park, this week, are Mr. and Mrs. David Mannes, Carleton Burton, musical director, and William Joseph Monk, composer and musical director, all of New York City.

## SUMMER CONCERTS GIVEN FOR SOLDIERS.

Mrs. James Eyre MacPherson, Tacoma soprano, and Pauline Enders, pianist, gave delightful programs recently at Camp Lewis and at Camp Murray, where the National Guard is encamped. The bi-weekly appearance of these artists in a series of summer concerts is eagerly anticipated by the soldiers.

K. M. K.

## ADOLF TANDLER RESIGNS AS LOS ANGELES SYMPHONY DIRECTOR

May Now Be Possible for Two Orchestras to Merge—Zoellner Quartet Plays Superbly in Final Concert of Series—Christine Langenhan to Be Heard in Concert

Los Angeles, Cal., July 26, 1919.—The resignation of Adolf Tandler as conductor of the Los Angeles Symphony Orchestra may help to solve the difficulties of both organizations, and it is hoped will make it possible for them to merge. Mr. Tandler has won much admiration for his generous attitude and Henry Schoenfeld has been equally fine in the stand that he has taken—that he will step down from the directorship of the Philharmonic Orchestra when a prominent Eastern or European conductor is found. Both of these men are willing to put aside their own ambitions for the good of higher musical achievements, for the city they have served so faithfully. Should the two orchestras combine, which is the only feasible thing for them to do, it is sincerely hoped that the name will remain the Los Angeles Symphony Orchestra. It would seem disloyal to Harley Hamilton, the founder of that orchestra, and to our city as well, to have our orchestra called the Philharmonic Orchestra. [Walter Henry Rothwell, as exclusively announced in last week's MUSICAL COURIER, has been chosen

conductor of the new Los Angeles Orchestra, whatever its final name may be.—Editor's Note.]

## FINAL CONCERT OF ZOELLNER SERIES.

Quite the largest audience of the season enjoyed the closing program of the series of ten delightful concerts given by the Zoellner Quartet on Friday evening, July 25. All of the prominent musicians and patrons of music, who are not away on vacation trips, seemed to be present, and their enthusiasm inspired these favorite musicians to their best endeavors. They were recalled again and again, and at the end of the program, to the delight and gratitude of the audience, they gave the Tschaikowsky adante.

These wonderful concerts were of inestimable value, and a résumé of the programs shows what a varied repertory has been presented: Mozart (after Kochel) Numbers 458, 575, 428; Haydn, op. 76, No. 1 and op. 74, No. 1, "Seven Last Words of Christ," quartet, op. 51; Beethoven, op. 18, Numbers 4 and 6, op. 74, No. 10; Handel sonata in G minor, two violins and piano; Jean Baptiste Lully, sonata a trois, for violin and piano; J. E. Fasch, sonata a quatre, for quartet; Schumann quartet, op. 41, No. 3; Schubert, op. 125, No. 1; Frank Bridge Novelle, ten, two Old English songs harmonized for quartet; Darius Milhaud, quartet in C; Jules Mouquet, op. 3; Eugene Goossens, two sketches for string quartet, op. 15; Napravnik, quartet, op. 28; Jan Brandt-Buys, "Romantic Serenade," op. 25; Alfred Hill, quartet, No. 1; Borodin, quartet No. 2; Glazounoff suite, op. 35, for quartet; Debussy quartet, op. 10; Dvorak, op. 96; Franck, quartet in D; Dohnanyi quartet, op. 15, and Malcherky quartet, op. 2.

The Mozart number as given by these artists on Friday night seemed full of color, but the Dohnanyi quartet, with its orchestral effect, was the most beautiful number, and it gave much delight.

After two weeks of rest the Zoellner family will begin work for their coming tour in the fall, and promise another set of Los Angeles concerts during the spring.

## CHRISTINE LANGENHAN TO BE HEARD IN CONCERT.

Greatly to the satisfaction of the musical public, Christine Langenhan will give a concert early in August, presenting a program of Russian and Bohemian songs. She will be assisted by the Hope-MacDonald Trio.

## ARTHUR ALEXANDER AT CATALINA ISLAND.

Arthur Alexander, New York tenor and director, is spending the summer at his favorite playground, Catalina Island. He is enjoying his pet sport, fishing, and has acquired a colorful complexion. He only comes to Los Angeles for brief visits.

## NOTES.

H. D. Mustard, baritone and teacher, has written a musical comedy, entitled, "The Salt-Seller," which he

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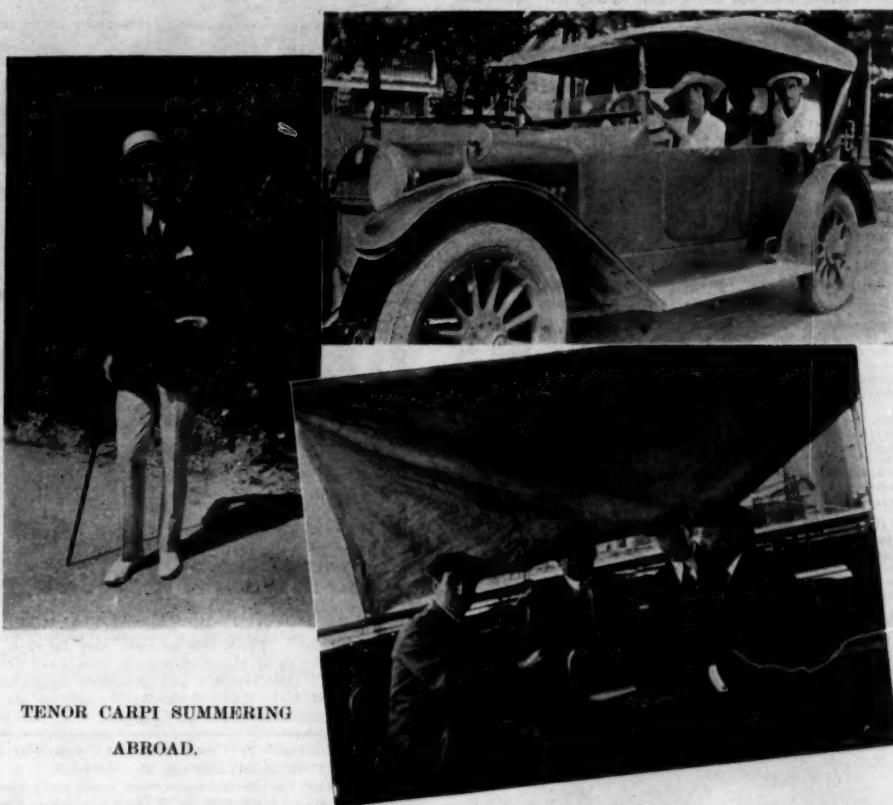
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TENOR CARPI SUMMERING  
ABROAD.

Fernando Carpi is spending his vacation at Salsomaggiore, the famous Italian watering resort. The accompanying snapshots show the tenor strolling in the garden of his villa, riding in his car with beautiful Miss Carpi at the wheel, and aboard the steamship Giuseppe Verdi, in company of Caruso, De Luca and Mr. Canessa. The Carpi concert and opera season in this country will begin next October, under the management of Jules Daiber.

will take to New York next month to present to John Cort. Charles Clemens of Oakland is the librettist of the work.

Rachmaninoff still lingers in Northern California, although many social diversions await him here.

Albert Spalding, American violinist, who has just returned from service in France, will be the soloist in a pair of symphony concerts and will also play a recital program in the Philharmonic series.

Rudolph Ganz, the Swiss pianist, has been engaged as a Philharmonic soloist.

Carl Venth has been enjoying a vacation at Ocean Park. Recently he was guest of honor at a studio reception given by Mme. Hesse-Sprotte, on which occasion he played a sonata he has composed since coming to California. It received most flattering comments from the critics.

**Lada at Maverick Festival**  
Lada will again be the soloist at the Maverick Festival—Hervey White's rendezvous des artists at Woodstock, N. Y. The festival this year will be given in the picturesque quarry stage on the east slope of the Ohio mountain, and Lada will on this occasion introduce several novelties, accompanied by a string quartet. The festival is scheduled for August 9 with the usual announcement, "In the event of rain, one week later." A miscellaneous program will be offered in the afternoon, introducing many new artists.

**Maria Winetzkaja Changes Management**  
Maria Winetzkaja, who has made a pronounced success in the musical world as a singer of marked ability, has

#### BRIDGEPORT (CONN.) COMPLETES A RECORD BREAKING SEASON

(Continued from page 8.)

Berger), violin. Willy Heldt presented ten solo violin pupils from his advanced class in a recital in the Art League rooms, assisted by an orchestra of thirty pieces, including piano and cellos, as well as his own violin pupils. S. M. Gross presented eighteen piano pupils at the United Church, assisted by Stewart A. Long, baritone, and Leo Daniels, violinist, the latter accompanied by Mrs. Elmer Beardsley. Harriet Burroughs at Varuna Hall, assisted by Emanuel Ahlberg, baritone, and Agnes Light, reader, introduced twenty-two piano pupils. Mary C. Fairchild of Stratford brought out eighteen piano pupils at the Methodist Church. The Bridgeport Branch of the New Haven Institute of Music gave an evening at the High School in a program in charge of Prof. J. G. Kettner, violin instructor, assisted by Mrs. F. Lippius, piano; Julia Scheideker, mezzo-soprano; Prof. William C. Lippius, Jr., violin, and Irving Baum, violin. Susan Hawley Davis presented her New Haven vocal pupils in a program given in that city at Center Church House, when she was assisted by Bruce Simonds, piano, and Arthur Hague, accompanist.

#### NOTES.

Caroline Hudson Alexander, soprano, of New York, appeared in a program before the Contemporary Club at their final meeting of the season.

Mary Louise Peck attended the convention of the National Federation of Music Clubs as delegate from the Wednesday Afternoon Musical Club.

The officers of the Wednesday Afternoon Musical Club for the coming year are: Mrs. H. C. Ives, president; Mrs. John Sterling, vice-president; Mrs. S. B. Coggeshall, treasurer; Mrs. William Comley, Jr., recording secretary, and Margaret Hughes, corresponding secretary. The program committee comprises Mrs. Henry L. Bishop, chairman; Jessie Hawley, Mrs. Frederick B. Grannis, Mary Louise Peck, Mrs. De Ver H. Warner, Mrs. Frederick Munroe Card and Mrs. S. B. Coggeshall.

The Bridgeport Oratorio Society re-elected their officers of last year. They are N. W. Bishop, president; Jonathan Godfrey, vice-president; Charles D. Davis, second vice-president; Mrs. Frederick B. Grannis, secretary, and Leonard M. Allen, treasurer.



MARIA WINETZKAJA.

severed her connections with the Music League of America. Until her new management is announced, her personal representative will be Joseph De Valdor.

"I slept just grand," may be extremely colloquial English but without doubt the composer who put on a recent program "Oh, Grand Je Dors" must have had something of the kind in mind.

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## JAQUES-DALCROZE

Principal of the Institute Jaques-Dalcroze, Geneva, Switzerland, will visit the United States early in 1920, accompanied by a party of students. He will accept engagements from Educational and Musical institutions, FOR LECTURE DEMONSTRATIONS OR EURHYTHMICS.

For particulars: DALCROZE SCHOOL OF EURHYTHMICS, 9 East 59th Street

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### Romeo Gorno and His Art

Romeo Gorno, who for more than twenty-five years has been connected with the College of Music of Cincinnati as pianist and teacher of piano, and whose success in this dual capacity is attested by numerous former pupils who have gained fame and success in the pianistic world, expects another unusually active season beginning in the early fall. Mr. Gorno, as heretofore, will teach at the College of Music of Cincinnati, where so many talented pupils are attracted every year from all over the country, and where Romeo Gorno's name stands for sincerity, inspiration and success. No greater tribute can be paid an artist than the fact of his uninterrupted connection with one institution for a period covering more than a quarter of a century, and Mr. Gorno's highly successful work has not only gained an enviable reputation for him but for the College of Music as well.

Following are a few press comments regarding Mr. Gorno's art:

The piano recital given by the class of Romeo Gorno Friday evening exemplified the school of piano playing of the College of Music in the usual artistic and satisfactory manner. Subtle discrimination with an innate artistic sense of the poetical prevailed in the interpretations of the different offerings of the composers represented on the program.—Cincinnati Enquirer.

In addition to playing all the accompaniments in his usual musicianly style, Romeo Gorno gave a group of piano solos, including Chopin's valz, op. 69, and nocturne, op. 15, and Sinding's "Moreaus Characteristique." The highly developed musical instincts of this delightful artist were demonstrated in a notable manner in his interpretation of these works, which by their poetic character are peculiarly suited to him.—Cincinnati Commercial-Tribune.

The College of Music presented several exceedingly talented young people from the class of Romeo Gorno in a piano recital at the Odeon. The participants were all advanced in their studies and clearly showed the results of applied study, consistent practice and the fruits of a correct and progressive method of instruction.



ROMEO GORNO,  
 Pianist and teacher.

In fact, the recital proved to be more the crystallization of the studies of professionals rather than of the preparatory efforts of students.—College Courier.

Romeo Gorno, that sterling pianist, whose playing—so brilliant, soulful and scholarly—shows mastery of the musician's art, gave, on as an artist can give, numbers from Schumann and Chopin with chivalrous fire, pure lyric beauty and overflowing romance. The soul of the piano lives and throbs and sings beneath his touch.—The Catholic Telegraph.

His style, at once brilliant and musicianly, his fine sense of ensemble and the beauty of his pianistic manner delighted the audience.—Cincinnati Times-Star.

The work of the pupils heard for the most part was that of matured artists. Each one showed good talent as well as repose and performed with impressive ease and certainty. The Gornos can be congratulated for the excellent training they are leading these advanced pupils through. There can be no question but that they are of the best when one needs finish and polish before stepping into the professional field.—The College Courier.

It was not only his admirable clearness and elan, but the delicate, refined poetry of his playing that pleased so well. His was an ideal selection for ensemble performance.—Cincinnati Enquirer.

Romeo Gorno, in his piano numbers, made his audience hear those things which "cannot be told—only played." His playing is characteristic. He is truly a master of pianism.—Telegraph.

Presiding at the piano, Signor Gorno charmingly displayed those poetic qualities—elasticity of touch, so peculiar to him, giving the melody an almost singing continuity.—Cincinnati Times-Star.

### Reimherr Pleases Lake Placid Audience

On Friday evening, July 18, George Reimherr was heard in an interesting song recital at the Lake Placid Club (N. Y.), which was attended by about one thousand people. His program consisted of songs by MacDowell, Vanderpool, Breitenfeld, Ralph Cox, Branscombe, Foster,



The above snapshot is very indicative of the fact that even managers believe that "all work and no play, makes Jack a dull boy." From left to right may be seen Wendel Heighton, manager of the Minneapolis Symphony Orchestra, Mrs. Selby C. Oppenheimer and Manager Oppenheimer of San Francisco, Calif., snapped on the grounds of the latter's summer home at Larkspur, Calif.

Forsyth, Haile and Warford, and the Lake Placid News of July 25 spoke of his singing as follows:

As a soloist Mr. Reimherr is in a class by himself. His voice is one of the most pleasing ever heard in this village. His pronunciation is a revelation. Every word is clear and plain, and not too much can be said of his faculty of utterance. The tone and pitch of his voice provide solace to the ears, and at all times he displays wonderful technic, and every person in that audience has probably congratulated himself or herself on taking advantage of the opportunity of hearing this singer.

On Sunday evening, July 27, Mr. Reimherr was also scheduled to give another recital at the Happy Hour Theater, assisted at the piano by Pansey Andrus.

### Cincinnati Conservatory of Music Activities

The examinations incidental to the closing of the fifty-second summer session of the Cincinnati Conservatory of Music have occupied the two hundred and fifty teachers who have been pursuing special courses in normal work and repertory. The regular fall term opens September 4, on which date Miss Baur will introduce to Cincinnati the Welsh tenor, Daniel Beddoe, who will at that time begin teaching a large class in vocal culture and the art of singing. Many reservations have already been made for work under Mr. Beddoe, and the announcement of his connection with the Conservatory has been a matter of national importance.

Among those to whom the Cincinnati Conservatory of Music has issued teacher's certificates this season are Beatrice Miars Rueth, Margaret Bernard, Ethel Davis, Elizabeth Jung, Grace Oyler, Rose Sebulsky, Lauretta Steffen, Evangeline Wiedmayer, Jeannette Hirsch, Virginia Berger, Lydia Cleary, Elaine Barden, Lenore Vosburgh, Irene Yowell, Lois Boyle, Martha Doerfer, Mabel Schuler, Thelma Batson, Dorothy Richard, Emma Lizzie Rish, Lillian Woodward, Helen M. White, Frances Brandt, Amelia Saunders, Edith Speer, Lucy Parker, Eva Dye, Ethel Robinson, Alice Gibson.

Cleo Quiett, 1918 Conservatory graduate, and post-graduate pupil of John A. Hoffmann, has been appointed teacher of singing at Jellico College, Jellico, Tenn.

Recent artistic doings at the Cincinnati Conservatory of Music included a song recital on Monday evening by Albert Berne, the accomplished baritone. Mr. Berne's program had groups of old English, French, Russian and American songs. His colorful sympathetic voice was particularly enjoyed in his Russian group which he sang with fervor. Augustus Palm's accompaniments were a delight to the audience, as were also his beautiful songs which Mr. Berne interpreted with finesse.

The members of the Conservatory Summer School had the pleasure of hearing John A. Hoffmann in song recital. Mr. Hoffmann was in delightful voice and his high tenor notes and lovely vocal quality were deeply appreciated. He sang French, Italian and English songs, among the latter being some manuscript numbers by the talented American composer, George A. Leighton, who presided at the piano. Mr. Hoffmann, who devoted last summer to an extended tour of the Military Training Camps, gave a number of the best war songs as closing group.

The general student recital called forth a large audience. The program opened with a number by the Conservatory Junior Orchestra, under the direction of Peter Froehlich. This organization has been doing excellent work throughout the summer and promises to be an important factor in next season's recital programs. The soloists were Abe Gelperin, Martin Zinke, Marguerite Hatley, Violet Stallcup, Herman Leibowitz, Nellie Gibbs, Mary Langton (representing the classes of Peter Froehlich), Marguerite Stegemiller and Leo Paalz.

Cleo Munden, a gifted young pianist who has been studying under Leo Paalz during the past year, appeared to advantage in a piano recital. She played her program authoritatively and invested her interpretations with genuine artistic sentiment.

One of the foremost juvenile talents introduced in recital in some time is little Ysobel Morse (pupil of Alma Betscher), who gave a matinee and played in a way to cause exceptional predictions for her future. The little girl, who is but eight years of age, performed Bach, Beethoven, Schumann, etc.

## CHAUTAUQUA ORATORIO CONCERT A PRONOUNCED SUCCESS

**Soloists, Orchestra and Chorus Artistically Perform "Judas Maccabaeus"—Dr. Fricker Scores in Organ Recital—Marcoson Holds Favor for Over Twenty Years—Two Hundred Children Sing "A Forest Rondo"—Notes**

Chautauqua, N. Y., July 28, 1919.—Monday evening, July 21, the Amphitheater was packed to the limit of its capacity by those who had come to hear the oratorio "Judas Maccabaeus," by Handel. The work was given by the Chautauqua Choir, the Jamestown Choral Society, the Chautauqua Orchestra, and the soloists for July—Vahrah Hanbury, soprano; Emma Gilbert, contralto; Robert Quait, tenor, and Fred Patton, bass-baritone. The work was splendidly and appropriately given, appropriate because liberty is the underlying thought of the text. The soloists were in fine form and did the most artistic work that has been accomplished by them in Chautauqua. Never have they offered anything but the best, but the work they did in "Judas" far surpassed all previous efforts.

The choir at Chautauqua is made up of singers from all parts of the globe, and they have but two rehearsals daily during the season. The actual preparation put on the oratorio was less than three weeks, and the effects were astoundingly pleasurable. The Jamestown Choral Union gave much assistance, as the male section of the Chautauqua Choir is sadly lacking, and when the chorus from Jamestown appears the effect is much improved.

Mr. Fairbanks, who appeared with the chorus from Jamestown, has sung in Chautauqua for many years with that organization. He always sings the oratorios from memory, making every attack and release in a fashion that would do credit to those who use books. He can sing all the large oratorios of any importance without notes, which shows that he is the possessor of a remarkable memory.

### DR. FRICKER SCORES IN ORGAN RECITAL

Dr. H. A. Fricker, of Toronto, Can., gave a recital in the Amphitheater on Tuesday, July 22, which was one of the finest organ recitals given in years at Chautauqua. He is the organist and choirmaster of the Metropolitan Church in Toronto and director of the Mendelssohn Choir. The program opened with a composition of his own, "Concert Overture," a number which is interesting to professional and layman alike. Dr. Fricker is a crystalistic technician on both pedals and manuals, and the applause at the conclusion of the number was a burst of appreciative enthusiasm. Other composers represented on the program were Roberts, Lemare, Schubert, Shelley and Guilmant.

### MARCOSSON HOLDS FAVOR FOR TWENTY YEARS.

Sol Marcoson, who has been the head of the department of violin of the Chautauqua summer schools for more than twenty years, retains his popularity in a most remarkable fashion. When one can maintain a clientele for so long a period, and do it so successfully, there surely must be some element of artistic attraction. The first in the series of recitals given this season by this splendid violinist occurred in Higgins Hall on July 22, when he presented a program made up entirely from the old masters. Mrs. Marcoson, who accompanied her husband admirably, played the Liszt arrangement of the Paganini etude while Mr. Marcoson rendered the original, and a remarkable combination it proved to be.

### MR. CONNELL GIVES FINE RECITAL

Mr. Connell, head of the department of voice, gave a recital in Higgins Hall on July 21, which was performed in his usual fine style and was exceptionally well attended.

### ERNEST HUTCHESON IN RECITAL

The first of a series of piano recitals to be given by Ernest Hutcheson occurred in Higgins Hall on July 17. His classes are so large this year that, should only those who study with him attend, the house would be well filled. As is always the case when Mr. Hutcheson plays, his interpretations were authentic, and his characteristic strength of rhythmic pulsations was in evidence.

### TWO HUNDRED CHILDREN SING "A FOREST RONDO."

The "Children's Afternoon" was held on July 23, and consisted of several groups of songs well done by the

chorus of 200. The main offering of the afternoon by the children was their performance of the Shakespearean fantasy, "A Forest Rondo," set to music by Louise Ayers Garnett.

The "grown-up" feature of the afternoon was staged by Emma Gilbert, contralto, and Fred Patton, bass-baritone. It was a performance of Liza Lehmann's "Four Cautionary Tales." While most of the music is commonplace, the soloists created a favorable impression with the clever words.

### MUSIC WEEK.

Music Week begins on Sunday, July 27, with a sacred concert to be given by the July soloists and the New York Symphony Orchestra, which will give twelve programs during the week.

### SEVEN THOUSAND IN COMMUNITY SING.

The greatest community sing ever held in Chautauqua took place in the Amphitheater in the evening of July 25, when 7,000 people participated. Several "rounds" were used, most to the delight of the singers. "A Kerry Courting," the Irish song cycle, was again given, and it scored another tremendous success.

### NOTES.

Rene Pollain will conduct the New York Symphony Orchestra during Music Week. George Engles, the manager, will spend the week here.

The first recital in the series of piano programs to be given by Austin Conradi in Higgins Hall took place on Monday, July 28. He was well received and played an interesting program.

The band concerts which are given on the veranda of the Hotel Athenaeum are as popular as ever, and thousands of promenaders enjoy them three times a week.

R. D. S.

### Colonel Lindsay Entertains Fay Foster

On a recent visit of Fay Foster with several of her pupils to entertain the soldiers at Camp Upton, Miss Foster was given a complimentary dinner by Colonel Lindsay of the regular army. At the table of honor were Miss Foster, her mother, Mrs. Lindsay, Colonel Lindsay and a number of other officers. Miss Foster was served on the only china plate in existence bearing the regimental insignia, duplicates of which are being made. At another table were Mother Davison and Miss Foster's pupils and some twenty officers.

After the dinner the "Foster Unit" gave several of their musical numbers, to the great gratification of the company. Colonel Lindsay also paid Miss Foster the unusual compliment of attending her entertainment for the enlisted men. After the singing of "The Americans Come!" by Louise Julian, which was received by the men with unbounded enthusiasm and with demands for a repetition, Colonel Lindsay addressed the soldiers, saying he considered this song the best song the war had brought forth, and after many other complimentary remarks about it, ended by saying that if anybody there knew of a better song than that, he would consider it a personal favor to have it sent to him. He ended by saying, "I do not, however, expect any song in response to this request."

### Lois Willoughby Weds

Lois Willoughby, of 296 Manhattan avenue, New York City, was married to Edwin B. Stillman, son of Mrs. Orville Stillman, of Westerly, R. I., on Saturday afternoon, July 26, 1919, the Rev. Dr. Frank Crane officiating.

Mr. Stillman received his degree from the Harvard Law School in 1909. Before coming to New York as the personal representative of Frieda Hempel, Miss Willoughby was a member of the staff of the Chicago Inter-Ocean. The bride and groom will make their home in New York.

### Scott Songs on Summer Programs

The sacred and secular songs of John Prindle Scott are much in evidence these days. At the biennial in Peterboro, N. H., Melvina Passmore, soprano, won success with "The Wind's in the South"; Emma Gilbert, contralto, soloist at Chautauqua, N. Y., recently sang "My True Love Lies Asleep," at the Auditorium in that place, and Harold Land, baritone, sang "The Voice in the Wilderness" and "He Maketh Wars to Cease" on successive Sundays in Stockbridge and Lenox, Mass.

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SCENE FROM SOPHOCLES' "ELECTRA" AT THE UNIVERSITY OF KANSAS LAST JUNE.

The pedagogue (Prof. A. MacMurray, dramatic director) is beginning the narrative of the chariot race. Electra on his right (Florence Butler) and Clytemnestra on his left (Alphide Larsen) listen with the chorus. New music for the production was composed by Prof. Charles Sanford Skilton, and will be issued by the A. P. Schmidt Company of Boston.

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## ACROSS THE COUNTRY

Baltimore, Md.—(See letter on another page.)  
Boston, Mass.—(See letter on another page.)  
Bridgeport, Conn.—(See letter on another page.)

Burlington, Vt., July 28, 1919.—The Choral Club of the summer session music school at the University of Vermont was entertained at the Kappa Sigma Fraternity house by the Music and Dramatic Club. The program of entertainment included numbers by Anne Woods McLeary, Miss Wright and Louis Green, pianists, and Mrs. Ware, Miss Baraw and Hilda Degree, vocalists. The club has elected Alphonse J. Gravel as librarian, and Harlie Wilson, pianist. The "Bridal" chorus from "The Rose Maiden" and Gounod's "Unfold, Ye Portals," are being rehearsed.

A very large audience heard the joint recital given July 24, at Howard Relief Hall, by Mr. and Mrs. John W. Nichols, tenor and pianist. Mr. Nichols opened his first group with the prologue of Peri's "Eurydice." Mrs. Nichols, who has been studying recently with Leginska, played numbers by Chopin, Stanford-Grainger, Albeniz and Liszt with fine artistry.

Beatrice Nash, soprano, who formerly lived here, has returned to Burlington to coach during the summer with George L. Wilder.

A. W. Dow has engaged the Society of Ancient Instruments to give a concert in his course next winter, the date of the appearance being December 8.

W. W. Shaw, the well known vocal teacher, of Philadelphia, is spending the summer here with his wife, visiting his parents, Mr. and Mrs. E. P. Shaw. They recently gave a delightful program of songs at the Sparhawk Sanitarium, accompanied by R. L. Gale, also of Philadelphia.

Chautauqua, N. Y.—(See letter on another page.)  
Chicago, Ill.—(See letter on another page.)

Kansas City, Mo., July 24, 1919.—In the summer edition of The Student, which is published monthly by the students of the Kansas City Conservatory of Music, the fact is noted that from the standpoint of the talent graduating and the arrangement and length of the program of the commencement exercises, this year's program was conceded to be the most interesting. The graduates were Nellie Gray and Catherine Hatch, piano; Mildred Adams, theory; Alberta Blattman and Helen Finch, vocal, and Helen Douglass, violin. The numbers included a selected ensemble rendered by the conservatory octet, the Schumann concerto in A minor, first movement; the Paganini concerto in D major, etc. An interesting feature of the evening was a splendid address by Minna Kennedy Powell, musical editor of the Kansas City Star.

In going over the various events of the school year, one of the most enjoyable was the Gamma Gamma Gamma spring dance, which was held at the club on May 24.

Helen Topping, head of the dancing department, added to her success by staging a fine program at the Grand Theater on May 26, under the auspices of the Women's Council of Clubs, for the benefit of the Girls' Hotel.

A violin and piano recital, which reflected much credit upon two teachers in those departments, was given by the pupils of Louise Kinley and Elizabeth Plunkett on the evening of May 27. Each performer displayed good sound training.

Other events of value in the school year included two concerts presented by the junior pupils on the afternoons of May 28-29, a piano recital by the pupils of John Thompson on June 11; a "Rainbow" pageant presented on June 24 as a feature of the commencement exercises, and two performances of "The Tales of Hoffmann," given by the pupils of Allen Hinckley, which drew fine criticism from the daily papers.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Memphis, Tenn.—(See letter on another page.)

Missoula, Mont., July 25, 1919.—A large audience heard Mischa Gluschnik, the young Russian violinist, when he gave a recital in the auditorium of the State University on July 16. Mr. Gluschnik has a clean cut technic, his interpretations are excellent, and he plays with an abandon and animation that captivates his audience. He will open a studio in Missoula about August 1.

H. A. Weisberg, of Philadelphia, a graduate and former instructor in the Leipzig Conservatory, will join the faculty of the school of music of the University of Montana in October as instructor in violin, to succeed Cecil Burleigh, who resigned his position with the school a month or two ago. Mr. Weisberg comes well recommended, and the school of music is to be congratulated upon securing this talented musician.

The Montana College of Music, under the direction of Angelo Rovero, has opened studios in the Allen Block temporarily until a better location can be secured. Professor Rovero is a graduate of the Naples Conservatory of Music and author of a new progressive system of public school instruction in music.

Grace White, who has been in the city taking the place of Cecil Burleigh in the violin department of the school of music of the university during the summer months, will leave about August 1 for New York. During her several months' stay in Missoula, Miss White wrote a violin sonata, several songs and some shorter violin selections. On her way to New York she will give concerts in a number of Eastern cities.

Francesca Zarad, of the Chicago Grand Opera Association, was heard in a fine program on the evening of July 24 at the auditorium of the university. Mme. Zarad is an artist of high order and in every way verified the many complimentary things which have been said concerning her voice all over the country.

E. E. S.

Newark, N. J.—(See letter on another page.)

Ocean Grove, N. J.—(See letter on another page.)

Ogden, Utah, July 25, 1919.—Helen A. Hunter was chosen as the musical delegate from the Beta Chapter of Mu Phi Epsilon Sorority, New England Conservatory

of Music, and played Boellmann's variations symphoniques on the cello at the national convention of the Mu Phi, held in Evanston, Ill., June 22 to 28. Miss Hunter's teachers have been very optimistic and consider her talent unusual. Miss Hunter began lessons with Otto King, and later studied with Bruno Steinle, of Chicago, and Joseph Malkin, of Boston.

The Drama Club was organized in the year 1916, Mrs. Philip W. Knisely being the first president, and it has been through her constant work and encouragement that the Society has grown to be one of the most important in Utah. The purpose of the organization is the fostering of young women of Ogden who have become efficient in a musical or literary course. The applicants for membership must have specialized in music or English. The program for 1920 is an intensive study of modern French drama, French music, and French composers. No one will appear on the program who is not a member, except for a lecture course, and only as an authority upon the subject. The winter's work just closed with the presentation of a one act play, preceding the annual club breakfast. The Hermitage Hotel, situated in Ogden Canyon, was chosen for the occasion, the natural rustic settings being used for "The Maker of Dreams," by Ophiant Down. The three club members taking part have exceptional talent. The two principal characters were played by Mrs. Andrew T. Clark and Lila Eccles Brimhall, both graduates of Eastern schools of dramatic art.

Providence, R. I.—(See letter on another page.)

San Antonio, Tex., July 16, 1919.—Frederick King presented his piano pupils in recital, June 14, assisted by Mrs. Roy Lowe, contralto.

Pupils of Bessie Bell Andrews were heard in recital, June 18.

The Y. W. C. A. Glee Club, Mrs. Mamie Reynolds-Denison, director, gave an interesting program at Brooks Field, June 20.

The piano pupils of Evelyn Harvey appeared in recital, June 20, at the Mayor Temple of Music.

The second recital, in the series of three, was given, June 22, by the piano pupils of John M. Steinfeldt, at St. Mary's Auditorium.

The Graziani-Castillo-Mondragon Italian Grand Opera Company opened a twelve day engagement, June 26, at the Majestic Theater. The principals included Tina Paggi, Beatriz Pizzorni, and Consuelo Medina, sopranos; Eugenia Ramirez, mezzo-soprano; Alfredo Graziani, and Luis Ibarguen, tenors; Eduardo Laparazu, Arturo Mondragon, and Soto Mayor, baritones; Francisco Cruz, and Alessandro Ponciera, basses. "Lucia," "Rigoletto," "Il Trovatore," "Cavalleria Rusticana," "I Pagliacci," "Aida," "La Sonnambula," "Faust," "La Traviata," and "Barber of Seville" were the operas given, several being presented more than once. The principals were unusually good, and received much praise from the pleased audiences which were attracted by their offerings. The orchestra was under the capable direction of Ignacio del Castillo.

The third recital by the piano pupils of John M. Steinfeldt, was given June 28, at his studio.

Mrs. W. E. Voight arranged a program which was given July 1, at Kelly Field, "Y" 151, by the following: Dorothy Levison, Lucile Nunnley, Elizabeth King, Margaret

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Voight, and Jeanette Levytansky. Lucy Banks was the accompanist.

Mrs. George Gwinn, soprano; Mary Aubrey, contralto; Marjory Will, reader; David Griffin, baritone; Walter Dunham, pianist; Theodore Lindberg, violinist; and the 25th Infantry Band gave an excellent program, July 8, preceding an address by Rev. Harry W. Jones, who has recently returned from overseas, where he served with the Salvation Army.

An interesting program was given at the Lutheran Brotherhood Club, July 2, by the following: Mrs. George Gwinn, Elsa Harms, and Fred Daggett.

Eduardo Laparazu, Gutierrez Silva, Meldardo and Daniel Gariccia, Prospero Ponce, Rafael Eagle, Lesbardo Perez, and Narciso Albarado, members of the Graziani-Castillo-Mondragon Italian Grand Opera Company sang high mass, with members of the choir at the San Fernando Cathedral, July 6, where Mrs. Ed Hoyer is organist.

Gilbert Schramm, bass; Edna Schell, soprano, and Theodore Lindberg, violinist, with Catherine Clarke, accompanist, gave an enjoyable program, at the Nurses' Recreational Hall, Fort Sam Houston, July 15.

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Topeka, Kan., July 19, 1919.—Henry Stearns, of Jacksonville, Ill., has been elected to succeed Elias Bredin as dean of the Fine Arts School of Washburn College, and will begin his work here when the school opens in September. Dean Bredin resigned a few weeks ago to return to the Chicago Musical College. Dean Stearns comes to Washburn highly recommended, for he spent three years in Berlin studying piano and organ with some of the finest foreign masters. A few years ago he was affiliated with Christian College at Columbia, Mo., and during the last year he has been teaching in the Jacksonville Woman's College. Upon his arrival in Topeka the new dean expects to make many changes. Washburn already is drawing students from many States, one of the big attractions being the courses offered in the fine arts department.

When Kansas teachers get together for institute work, open air sings is one of the big items of instruction offered. One of the largest choruses in Kansas is composed of teachers attending the summer institute at Washington. The teachers practice community singing on the Court House Square under the direction of Margaret Boyland. Before coming to Kansas, Miss Boyland taught in schools in California, Colorado and Texas. Besides directing the community singing she has charge of the plays and games for the teachers which are held each evening.

At a meeting of the executive board of the Hutchinson Day Nursery, the club decided to undertake a series of concerts for next winter. The attractions will include Sousa's Band; Paul Althouse, American tenor; Marie Rappold, soprano, and the Cherniavsky Trio.

Vancouver, B. C., July 19, 1919.—Carrie Jacobs-Bond, the composer, made a short stay in Vancouver and addressed the Ladies' Musical Club.

Miss Dunsmuir, a pupil of Frederick Chubb, gave a successful piano recital on June 24.

Frank Wrigley, who has been the organist and choir-master of St. Andrew's Presbyterian Church, has resigned in order to accept a similar position at the First Presbyterian Church of Detroit, Mich. Mr. Wrigley has been prominent in Vancouver's musical life, and as conductor of the Men's Musical Club has done much to further musical interests.

A musical festival is announced for November 14 at New Westminster. The syllabus contains thirty-four classes in the musical section, for piano playing, solo and part singing, composition and instrumental work, and four classes in the elocutionary section. Two silver medals will be awarded, one for the highest excellence in vocal work and one for instrumental. J. D. A. Tripp and Hollroyd Paull have been appointed judges in the musical classes and Harold Nelson Shaw in the elocutionary section.

#### Wilson Summer Course Popular

The seven weeks' summer course which Raymond Wilson, the American pianist, offered at Syracuse, N. Y., for piano students this year has just ended. A large number of pupils from distant points as well as many local teachers and others sought enrollment on Mr. Wilson's schedule, which proved to be a very heavy one. So great was the success of the course this summer that the pianist is being strongly urged to give a similar course next season.

Mr. Wilson is now at his summer home at Oxford, Pa., where he will remain until the middle of September preparing his programs for next season. His recitals will start early in October with several dates in the East, to be followed by a tour of the Middle West, including a recital in Chicago on October 29.

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#### Italian-American Association for Music Formed

In connection with the approaching tour of the St. Cecilia Orchestra of Rome, Italy, Bernardino Molinari, conductor, an Italian-American Association for Music has been formed which has on its executive committee many famous names, some of which are associated for the first time with the patronage of a musical enterprise. Among the distinguished persons on the list are Charles M. Schwab, Col. Theodore Roosevelt, Jr., Thomas W. Lamont, George F. Baker, Frederick G. Bourne, James Byrne, Henry C. Frick, Robert Goeltz, Clarence H. Mackay, George W. Wickersham, William K. Vanderbilt, John D. Rockefeller, Jr., Henry P. Davison, George G. Haven, and Otto H. Kahn.

The tour of the orchestra will begin with a concert at the Metropolitan Opera House, New York, early in October, and the entire tour, like that of the orchestra of the Paris Conservatoire last season, will be under the direction of Richard G. Herndon and his associate, Frank A. Kintzing.

#### Martha E. Smith's Class

#### Holds Perfield Championship

The pupils of Martha E. Smith, a Perfield teacher of Atlanta, Ga., were heard in an interesting demonstration of that pedagogical system on Friday, June 6. Little Emilie Parmalee, an eleven year old child, won the Perfield medal in the harmony test, spelling eighty-four chords in fifty-five seconds—a remarkable record. The student who held the record formerly was a New York boy, who accomplished the same feat but in one minute and fifty seconds.

The contest was handled by four business men and much interest and enthusiasm was demonstrated on the part of the good size audience present. Mary Ellis, age eleven, said the same number of chords in sixty-five seconds; Elizabeth Crusselle, the same number in one minute and thirty seconds; Margaret Cunningham, the same number in one minute and fifty-six seconds; Dorothy Lechler, the same in two minutes; Helen Woodward, in two minutes and four seconds. The last four mentioned made a few little mistakes, but their work as a whole was accurate and quick.

During the test Mary McVullough, age seven, played and spelled the major chord sentence of twenty-one chords in one minute. Others who appeared on the pro-



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gram included: Helen Moore, Master Dick Palmer, Master Harold Phillips, Julianne Hagan, Elizabeth Johnston, Grace Yorstoun, Master Creighton Meixell, Clio Braswell, Marion Couch, Isabel Cameron, Harry Oliver, Mary Jernigan, Mary Padgett, Elizabeth Askew, Dorothy Hagan, Mary Bowden, Mary Ellis, Mary Griggs, Claudia Sentell, the Misses Stewart and Hall and Mrs. Charles H. Knox.

As a result of the contest, Miss Smith and her class now hold the Perfield championship.

#### Marguerite Namara at Stadium

Marguerite Namara, soprano, of the Chicago Opera Association, will be the only soloist at the Stadium concert tonight, Thursday evening, August 7.

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WARREN PROCTOR.

The young American tenor, who is rapidly winning a reputation for himself as a very versatile artist. His many engagements next season will include a joint recital with Luisa Tetrazzini and an appearance at the Apollo Club of St. Louis on February 11. Mr. Proctor has just completed making a number of records for the Columbia Phonograph Company.

#### "La Nave" Will Open Chicago Opera Season

In line with its policy to make the coming season of opera the most eventful in its history, the Chicago Opera Association has arranged with Norman Bel Geddes to provide the scenery and costumes for "La Nave," the new opera by Italo Montemezzi, the composer of "L'Amore Dei Tre Re." The libretto is by Gabriel D'Annunzio, based upon his tragic poem of the same name.

Montemezzi is anxious to come to America in search of a subject for his future work. "I hope to find a librettist and a story, and I promise to put my best into the music," he says. "It is impossible to compose an opera on an American theme without staying in the United States, for, with the best intentions, one risks missing the necessary atmosphere; and, besides, I refuse to concede that jazz is the national music of America."

Gabriel D'Annunzio, the great Italian poet, has come to be known as the "stormy petrel of Italian politics." After a series of daring exploits while he served as an aviator with the Italian army, he has recently returned to private life, and has since been busy acting as the mouthpiece of those who demand a "Greater Italy." His poem, "La Nave," which some declare is his masterpiece, has furnished the libretto of Montemezzi's opera of the same name, which will open the opera company's season. Almost every Italian composer of note has sought to utilize D'Annunzio's poems as librettos for their works, especially the younger school of composers, such as Zandonai and Montemezzi, but the only one who has succeeded, in the opinion of Italian critics, in transferring into music D'Annunzio's poetic thoughts is Montemezzi.

"Am I writing poetry at present?" D'Annunzio is reported to have stated in a recent interview. "This is hardly the time for poetic dreamers. My country needs men of action, and my greatest pride lies in the fact that I am able to serve my native land. Come to America? I really have no time, since Italy needs my services every minute, and besides, much as America interests me, I see no reason for going there, and I am a bit too old to be attracted by hero worship."

#### "Star of Gold" Always Well Received

Kathryn Lee sang Mana-Zucca's "Star of Gold" at the Willow Grove concerts with Creatore's Band and scored a most emphatic success. She has been using it for the past few weeks on all her programs. This song was recently given at the Columbia band concerts three times during one week and always aroused much enthusiasm.

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# SAN CARLO OPERA TRIUMPHS IN ANNUAL PROVIDENCE SEASON

Artists Win Great Success in Excellent Productions—  
Flonzaley Quartet, Lazzari, Ganz and McCormack  
Heard in Concerts During Past Season—Benefits for Musicians in France—Notes

Providence, R. I., July 25, 1919.—Not within long memory has Providence had so altogether delightful a season of opera as that given by the San Carlo Opera Company, under the direction of Fortune Gallo. For the past few seasons the annual visit of this company has been looked forward to with eager anticipation by Providence musicians, and it is a pleasure to record that with each succeeding year the work of the organization advances in artistic merit. The week opened auspiciously with a packed house to hear "Lucia," the ultimate aspiration of every coloratura soprano. The unhappy heroine of Donizetti was this year visualized and vocalized by a soprano new to Providence, Queena Mario, who has an unusually beautiful natural voice of good quality and exceptional range, which she employs well. Besides Lucia, she was heard as Gilda and Martha, in which roles she sustained the impression made at her debut.

Tuesday night brought forth a really sumptuous production of "Aida," with Elizabeth Amsden and Salazar in the leading parts. Doria Fernanda, a young Italian woman, who has a real contralto of power and lovely timbre, was heard as Amneris in "Aida" and Azucena in "Trovatore." "Carmen," with Stella De Mette as the wayward gypsy, filled the Wednesday matinee, while the evening brought what was easily the outstanding performance of the week—Puccini's "Butterfly," with Marcella Craft in the part of the wronged and deserted little Japanese. Miss Craft was a revelation to those who had not previously heard her in the opera. For one thing, she showed a more than usually thorough knowledge of the role and invested it with a wealth of interesting detail, while vocally she was more than adequate.

"Rigoletto" was given Thursday, and Friday saw the production of the inseparable "Cavalleria" and "Pagliacci." Miss Amsden assumed the role of the betrayed Santuzza. Seldom has the part been sung here with such vocal amplitude or dramatic force. The company closed its forty weeks' season in Providence with a vigorous performance of the perennial "Trovatore."

## FLONZALEY QUARTET GIVES SUPERB CONCERT.

The Flonzaley Quartet was presented at Memorial Hall under the auspices of the Rhode Island Federation of Music Clubs. An audience which filled every available seat listened with rapt attention to one of the finest concerts of chamber music that Providence has ever heard. The program opened with a Beethoven quartet, the performance of which was flawless, and included a theme and five variations of Schubert, as well as three dances by Vidal, one of which, a gavotte, made such a hit with the audience that a repetition was necessary. The program closed with two smaller pieces by Glazounoff, and for a final encore the quartet played Grainger's "Molly on the Shore." Rhode Island music lovers owe a great debt of thanks to the efforts of the federation in bringing this splendid organization here, and the president, Virginia Anderson, herself a splendid violinist, received congratulations from all sides. It is reported that next season two or three well known artists may be brought to Providence for recitals along the lines of the old Students' Courses, which enjoyed great popularity here some years ago.

## LAZZARI AND GANZ IN JOINT RECITAL.

The popular Steinert concerts came to an end in a fitting climax, the occasion bringing a joint program by Carolina Lazzari, contralto, and Rudolph Ganz, pianist. Miss Lazzari displayed a pure contralto of wide range and power and of even quality. She was liked best in the bigger things—the arias from "Les Huguenots" and "Samson"—in which she gave a taste of her larger powers, and in which she seemed more at home than in the group of older Italian songs with which she began her program. Mr. Ganz played several numbers, all of which displayed his technical proficiency as well as his interpretative gifts. Stuart Ross, artist-pupil of Avis Bliven-Charbonnel, was the accompanist.

## PACKED HOUSE HEARS MCCORMACK.

To many, the climax of the season came with the concert of John McCormack. The audience jammed the theater from pit to dome and applauded rapturously each and every number. When the tenor passed to the lighter songs enthusiasm knew no bounds. He was assisted by Donald MacBeath, who interspersed violin solos with much skill.

## CHAMINADE CLUB ELECTS OFFICERS.

At the meeting of the Chamainade Club, held in Froehel Hall, officers were elected for the coming year. The retiring president, Mrs. James E. McConnell, was the delegate to the biennial convention of the National Federation of Musical Clubs, held at Peterboro, N. H. Mrs. Gilbert C. Carpenter was chosen president for the next year.

## MME. FOURNIER GIVES ANNUAL RECITAL.

The annual song recital of Claudia Rhea Fournier is now an established event, and this year's appearance showed that in the interval since she was least heard here the contralto has advanced steadily. A program of varied character served to display Mme. Fournier's versatility, and a large audience was justly enthusiastic.

## BENEFITS FOR MUSICIANS IN FRANCE.

A musicale for the benefit of the Rhode Island Branch of American Friends of Musicians in France was given at the residence of Mrs. William L. Hadgman in East

Greenwich, the artists taking part being Anne Roberts Barker, mezzo-soprano, of New York; Avis Bliven-Charbonnel, pianist, and Beatrice Warden, accompanist. Mrs. Barker's excellent voice was heard in songs that traversed a wide range of style and emotion, and she was heartily applauded. As for the work of Mme. Charbonnel, it is hardly necessary to speak of that to Rhode Island musical people, except to say that she maintained her usual high standard.

The third and last musicale of this society took the form of a joint concert by M. Gaston Dethier, organist, and George Harris, Jr., tenor. The concert was given at the home of James R. MacColl, on Waterman street, and served to introduce to many Mr. MacColl's two manual Estey organ. Among other numbers on the program were two pieces of Mr. Dethier's own composition, which found much favor with the audience. Mr. Harris, who is not a stranger to Providence, gave several groups of songs with the finish and understanding that always makes his work enjoyable. He was particularly interesting in the group of modern Italian and French songs and the Russian numbers, of which latter he has made a special study. Avis Bliven-Charbonnel served as accompanist to Mr. Harris.

## NOTES.

The annual spring musicale of the Monday Morning Musical Club enlisted the services of Marion Lovell, soprano; Lorraine Johnson, violinist; Mrs. Eugene A. Kingman and Mrs. Harry E. Macgregor, pianists, together with several other local musicians, including Mark Brooks, violinist. Miss Lovell sang pleasingly, and Miss Brooks produced a beautiful, full tone. An ensemble, under the direction of Mrs. Merwin White and Mrs. James O. Otis, sang several numbers.

At the annual business meeting of the Chopin Club, Emma Winslow Childs was re-elected president.

Frances Waterman, a local soprano, pupil of Theodore Schroeder, of Boston, gave a recital at Churchill House, at which she was ably assisted by Kemp Stillings, violinist. Miss Waterman's program was especially commendable, and she sang it with skill and promise. Miss Stillings played with even, smooth tones and pleased her audience immensely.

Harriot Eudora Barrows, the well known teacher of Providence and Boston, presented her advanced pupils in a most enjoyable song recital at Churchill House. Miss Barrows' recitals are nearly always far above the average of such affairs, and the present instance proved to be no exception.

A. H. W.

## F. H. Haywood Lectures at Rutgers College

Robert Bartholomew, director of the music department at the University of New Jersey summer session at Rutgers College, New Brunswick, N. J., is a music school supervisor who possesses more knowledge of the art of teaching voice than many men of this branch of the profession. His interest in the subject of having voice culture introduced into the upper grades and high school classes as an elective study is keen. His progressiveness is proven by the fact that in one year he has increased the enrollment at the summer sessions at Rutgers more than 600 per cent. In introducing Frederick H. Haywood on the evening of July 22 he advised the students to be alert to the idea that Mr. Haywood had to present, and said that he thought the author of "Universal Song" had solved many problems for the public school supervisor by putting down his material for teaching a subject that has at times been considered possible for the private student only.

Mr. Haywood gave a short talk on the value of simple constructive exercises as a direct means to an end, and said that he felt sure that if the subject of voice culture was to be within the reach of every individual in the country it would have to be through the introduction of class instruction. This can only be conducted along the simplest lines, and every exercise must be used with a well defined purpose. The physical drill of each exercise must have a vocal equation which must be understood by the teacher. This constructive sequence of exercises must take the place of analysis and physical dissection, and then the fundamentals of voice culture can be presented to twenty pupils at a time as well as to one.

After selecting twenty-four young women from the audience, the first three lessons from the instruction manual, "Universal Song," were given. These embrace the first principles of breath taking, breath control, and articulation. Mr. Haywood had no trouble in proving that he knows exactly what every exercise that he uses will do for the student, and in the short period of forty-five minutes he had shown a marked improvement in the amount and quality of the tone that the young untrained voices were producing. After the regular demonstration the entire audience of seventy-five teacher-students were asked to stand and go through the routine exercises that had just been given. It was an interesting experience for them, and they were unanimous in the opinion that, with voice culture classes possible on that scale, the community singing movement can be made to mean much more than it has up to the present.

The unique feature of each student having the study manual seems to be a most attractive one, for it is something that has never been in print before on the basis that Mr. Haywood has put it out in his small but comprehensive "Universal Song." The name is significant and carries the suggestion that correct voice culture for every one has a bright future in America.

## May Peterson "Takes the Cake"

May Peterson recently received a letter from a Southern friend, the subjoined part of which amused her very much:

This morning I had to drive to Camp Lee, and the old darky who met you when you came the ninth of May drove me down. He inquired particularly for "that beautiful young lady from New York" and I wish you could have heard the conversation. At one time he worked for Mrs. General Sherman and "Mrs. General" is apparently his ideal of all that is good and beautiful, so you can imagine the great compliment he paid you when he remarked: "Next to Mrs. General Sherman, that young lady takes the cake!" After that I've made up my mind to smuggle him into the balcony for your next recital.

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